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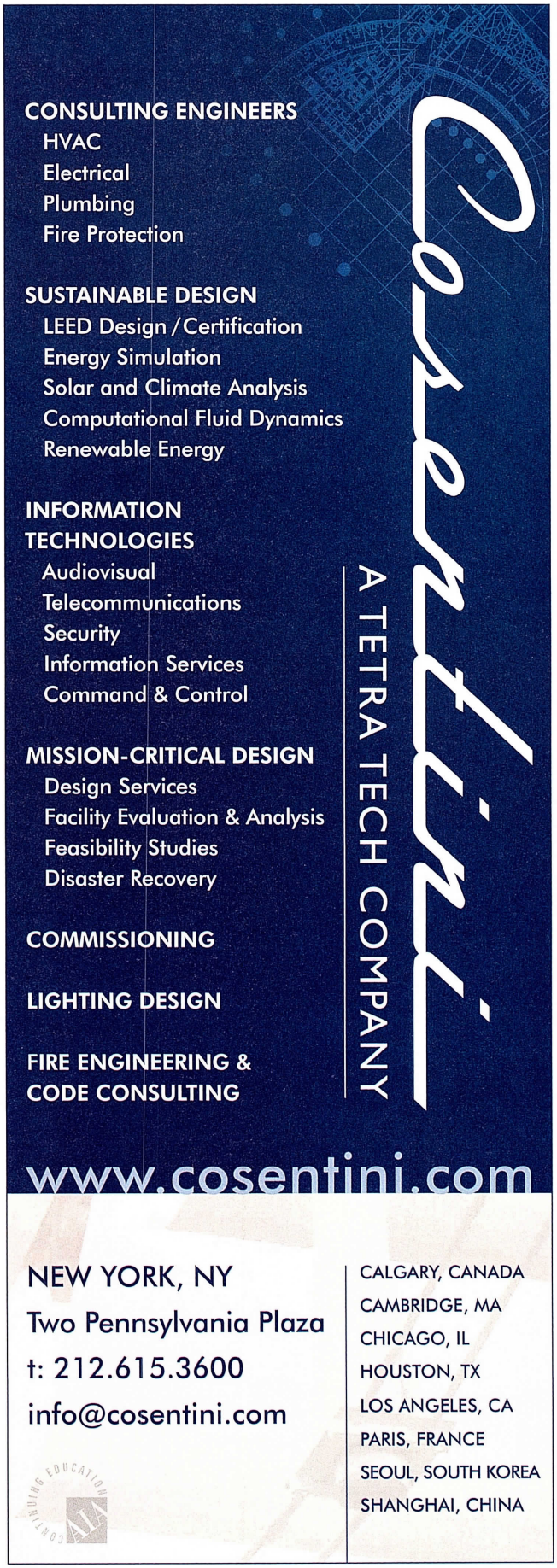
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Chris Eberling working on Gregory Ryan's *Water Wall* for Harry Winston.
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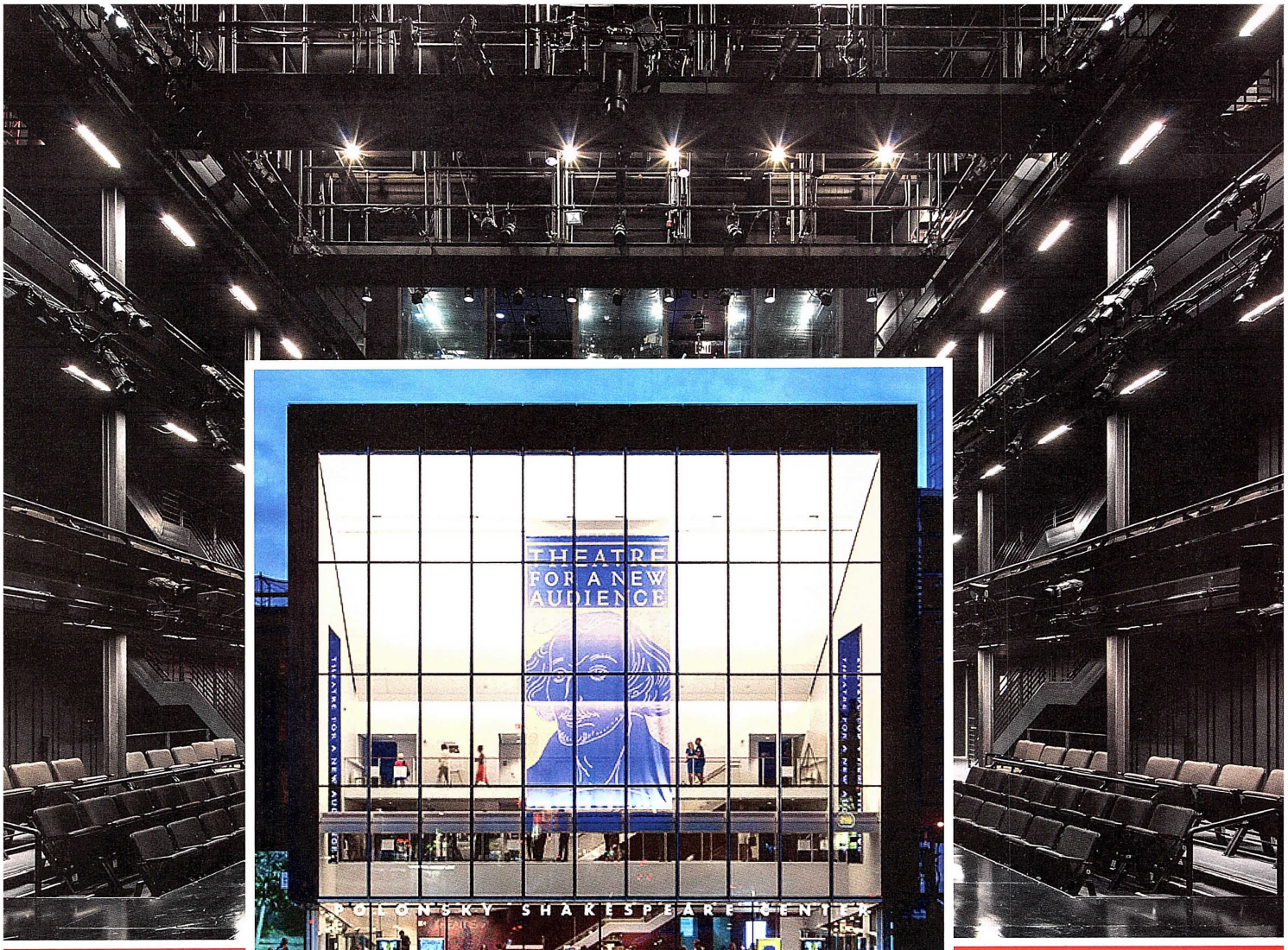
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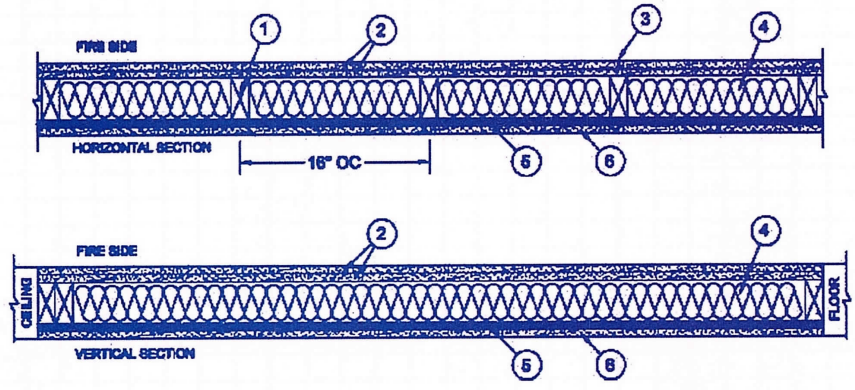
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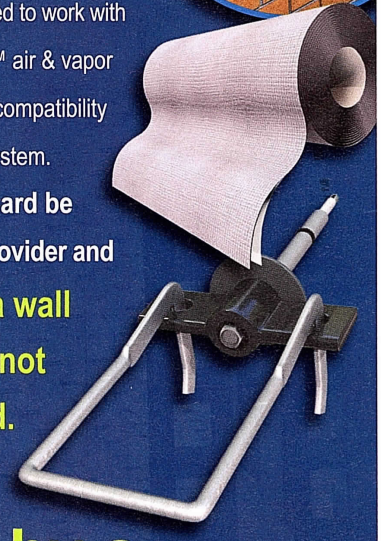
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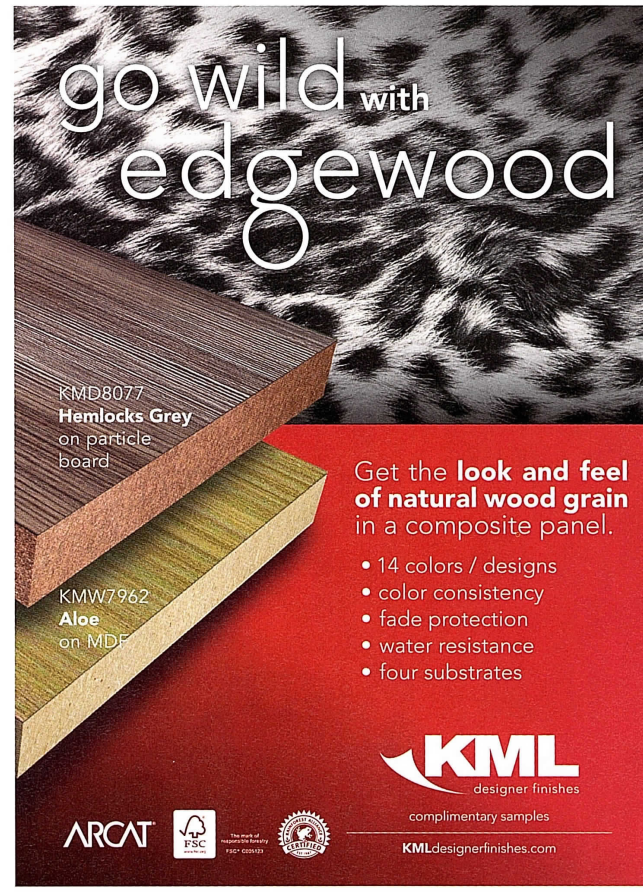


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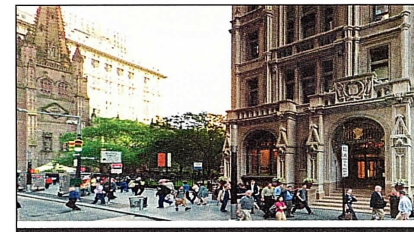
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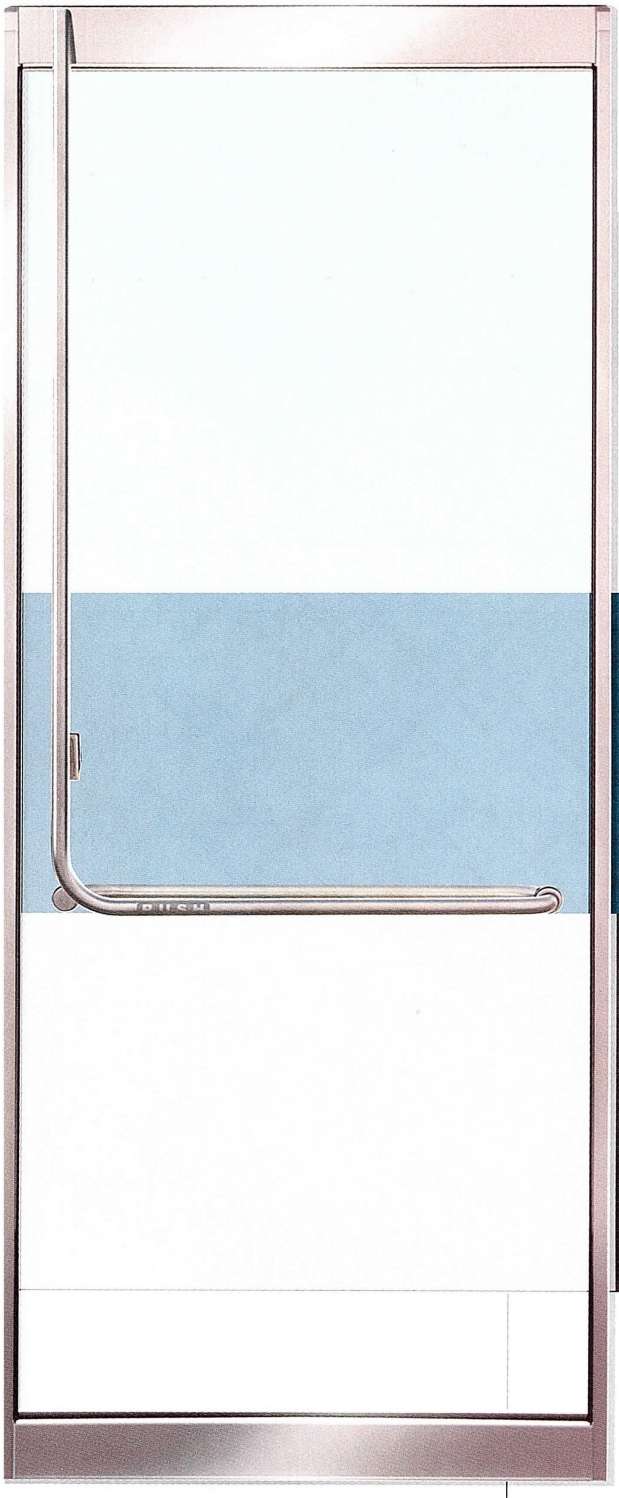
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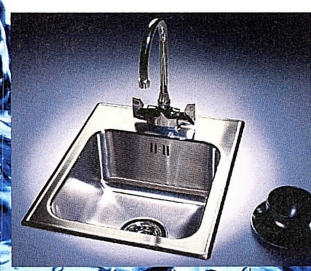
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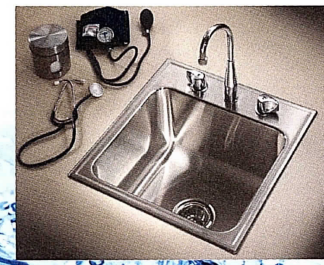
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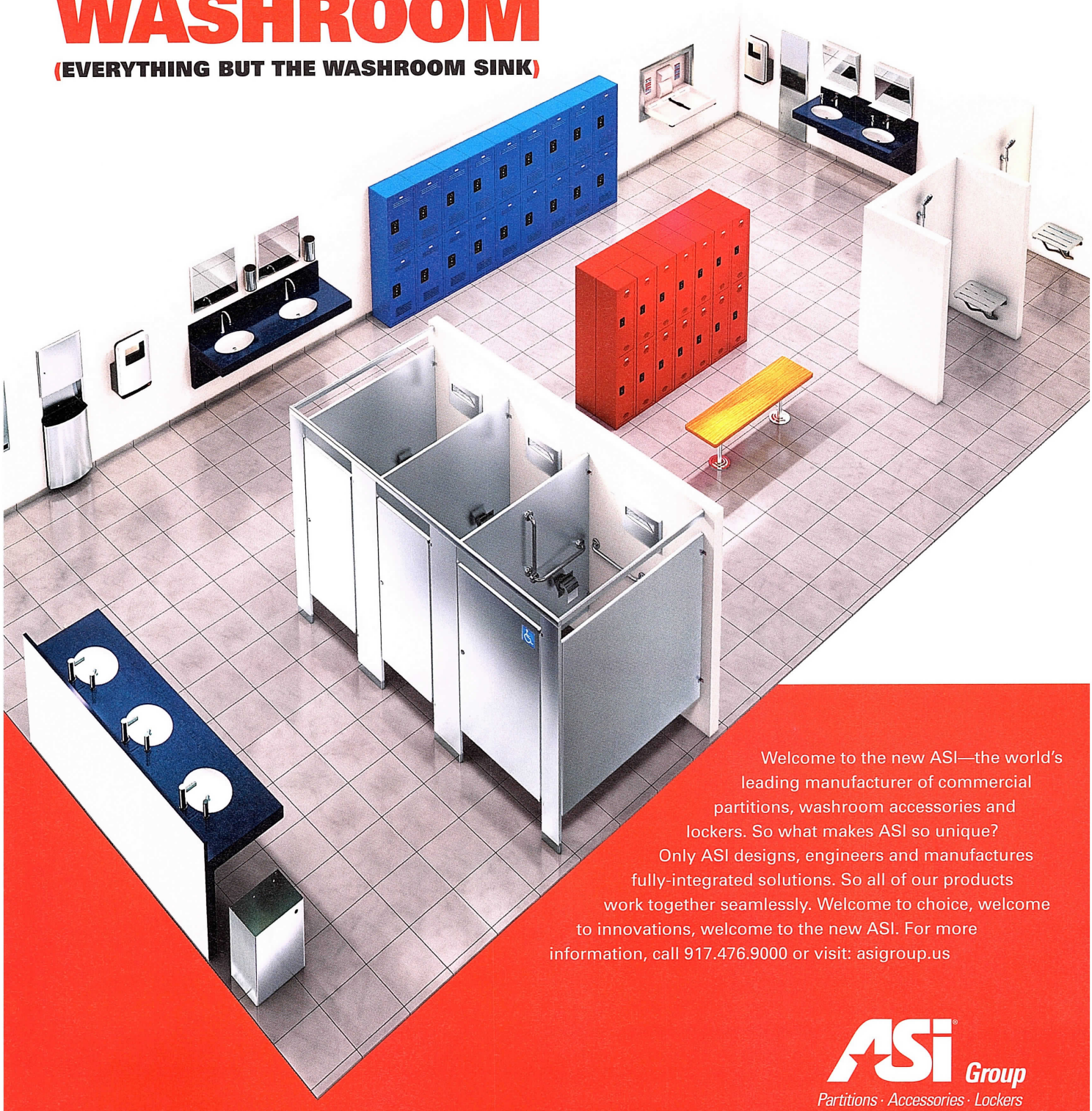
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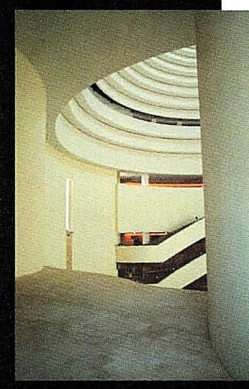


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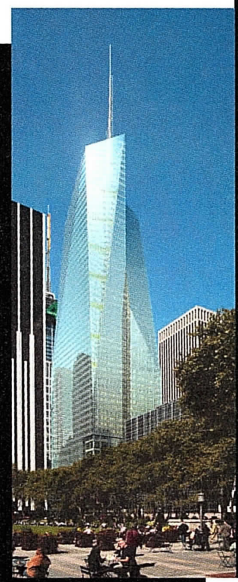
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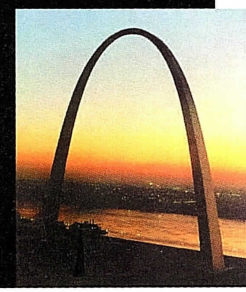
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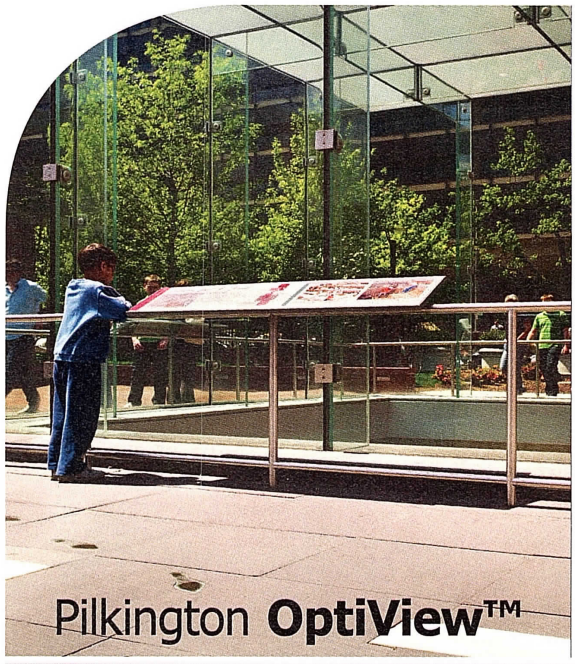
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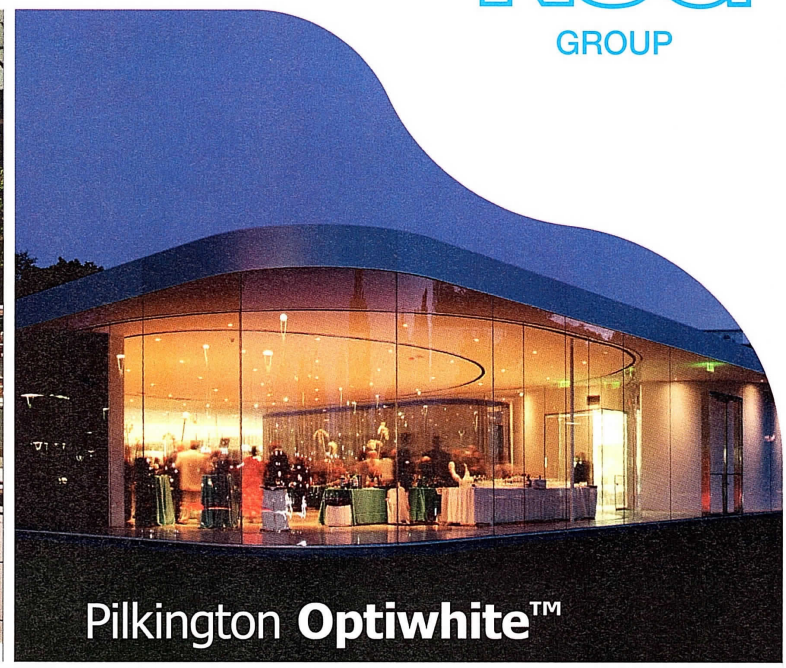
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Collecting Change

Subtly, but in meaningful ways, AIANY and the Center for Architecture have initiated a joint and mutually beneficial repositioning strategy to be implemented in 2015. You may walk into the Center and not notice anything different, but organizational changes are already underway to increase the impact and effectiveness of our collective research, outreach, advocacy, and programming.

Be an armchair Don Draper and criticize AIA National's "Look Up" ad campaign, but cheer loudly for the change in public outreach it represents. Our competitors are not other architects, but entities that choose to build without engaging design professionals. National's campaign seeks to raise the design intelligence of the average citizen, for the better educated our population is about the value of architecture, the more business opportunities for architects. And the more we are involved, the better our environment, society, and culture will become.

The Center for Architecture is also changing its outreach mission. Under a forward-thinking board, the Center is retooling its exhibitions program to focus on public education and present exhibitions of both serious scholarship and popular appeal. The cultural space between MoMA and the Storefront for Architecture is vast, and we intend to fill it boldly in the coming years. Change has already started: our "Prague Functionalism" exhibition was the first ever to be reviewed in the *New Yorker*'s "Goings On About Town," and we are committed to anchoring the South Street Seaport Cultural District with exhibitions, programming, and Archtober Hall.

Change has come to the way our committees impact the physical city and the lives of its citizens. Operating as think tanks and partnering with city agencies, legislators, and the mayor's office, committees have helped shape new policies and legislation that will affect zoning and land use, sustainability and resiliency, housing and infrastructure. The age of the activist architect is upon us, and we will spread the message that AIANY is a resource for all who seek to renew and improve our city.

A change is evident in the collaboration, communication, and common cause shared among the five NYC AIA chapters. We are working together as never before, speaking with a single voice, sharing resources, yet still catering to the specific needs of each borough chapter's members. United we stand, with respect for our differences.

Dramatic change has come with the resignation of Rick Bell, FAIA, as executive director. Rick has moved on to lend to others his spectacular mind, inexhaustible energy, and stalwart dedication to the profession. We owe him a great debt of gratitude for his service. Fortunately, we were able to land David Burney, FAIA, to act as interim executive director to ensure that our mission continues without interruption. We thank David and welcome his remarks in this issue of *Oculus*. A national executive search is underway, and we expect to announce a new executive director by the end of the year. We hope to find someone bold and brash, a thoughtful public intellectual, a resourceful fundraiser, and a cunning strategist. Stay tuned!

Lastly, change is evident in the AIANY Design Awards program – the focus of this issue of *Oculus*. Under the leadership of Co-chairs Alexander Lamis, AIA, and Kai-Uwe Bergmann, AIA, RIBA, the awards jury format and focus were reworked. Heralding the "generalist" mind of the architect, Lamis and Bergmann called for a single jury to review all typologies and categories of design. And a Best in Competition designation was added to sum up this particular moment in time. Honored to listen in on the jury deliberations (but not participate), I witnessed a shocking but delightful development: many works by "starchitects" were quickly passed over if they did not wed formal invention to a positive social or environmental impact. Change we can all believe in!

Special thanks to our jurors and Chapter staff for their efforts, and to *Oculus* Editor-in-Chief Kristen Richards, Hon. AIA, Hon. ASLA, and Contributing Editors Linda G. Miller and Richard Staub for creating this special issue.

Enjoy it and take stock of the change around us. See you at the Center!

Tomas J. Rossant, AIA
2015 President
AIA New York Chapter

AIA New York Chapter

Congratulates

the following Chapter members who have been elevated to the College of Fellows in 2015



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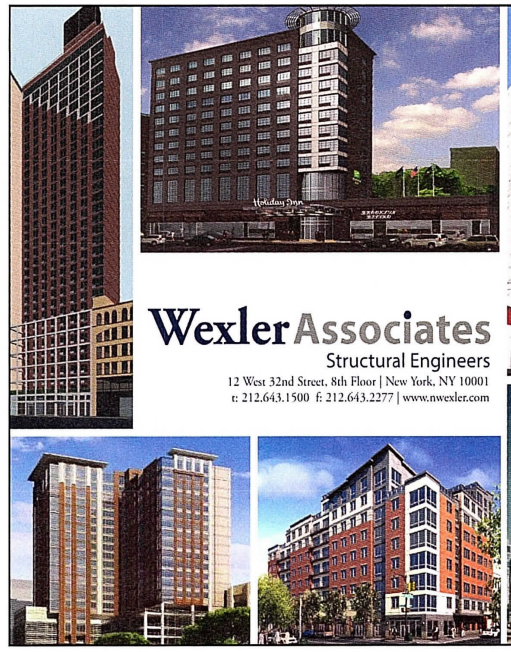
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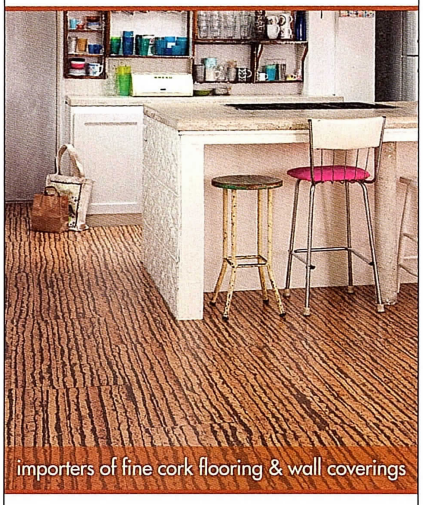
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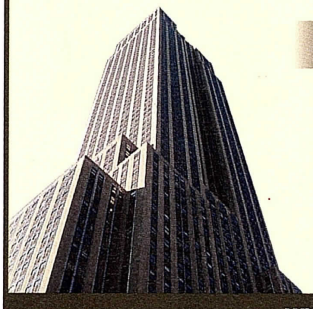
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Center Highlights


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(left) The AIANY 2015 Honors and Awards Luncheon honored *(l-r)* critic **Justin Davidson** (Stephen A. Kliment Oculus Award); **Grimshaw Architects** (Medal of Honor) Partners **Juan Porral, RIBA**, **Mark Husser, RA, AIA, LEED AP, NCARB**, **Vincent Chang, AIA, RIBA**, **Andrew Whalley, AIA, RIBA**, (Deputy Chairman), **William Horgan, RIBA**; and **Mary Miss** (Award of Merit).

(left) AIANY 2015 President **Tomas J. Rossant, AIA**, presented **Jinhee Park, AIA**, Principal, SsD, with the Best in Competition Award for Songpa Micro-Housing at the AIANY Honors and Awards Luncheon at Cipriani Wall Street.

(right) Metropolitan Museum of Art Director **Thomas Campbell, Ph.D.**, and **David Adjaye, OBE, Hon. FAIA, RIBA**, founder of London-based Adjaye Associates, shared a few laughs over drinks at the March installment of Cocktails & Conversations, organized by the AIANY Architectural Dialogue Committee and CultureNow.


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(right) The AIANY Oculus Committee hosted London-based **Justin McGuirk** *(right)*, author of *Radical Cities: Across Latin America in Search of a New Architecture*, in conversation with **Miguel Robles-Durán**, Co-founder of Cohabitation Strategies and Assistant Professor of Urbanism at Parsons The New School for Design.



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(above) "Edge Business: New Modes of Profit," the third event related to the presidential theme "Dialogues from the Edge of Practice," explored how architects are boldly enlarging the purview, bringing their particular critical problem-solving skills and design acumen to endeavors previously considered outside the traditional scope of practice. *(l-r)* **Thomas Gluck**, Principal, GLUCK+; **Jane Smith, AIA, IIDA**, Founding Partner, Spacesmith; **AJ Pires, RA**, Partner and Executive Vice President, Alloy Development; **Phillip G. Bernstein, FAIA, RIBA, LEED AP**, Vice President, Building Industry Strategy & Relations, Autodesk; and **Tomas J. Rossant**, AIA, 2015 AIANY President.


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(left) AIANY and the Center for Architecture's Interim Executive Director **David Burney, FAIA**, at the AIANY Design for Risk and Reconstruction Committee's (DfRR) event "Extreme Heat: Cooling the Public Realm and Climate-Resilient Urban Design," with speakers **Jeffrey L. Raven, FAIA, LEED AP BD+C**, Director, RAVEN A+U; **Lance Jay Brown, FAIA, DPACSA**, Founding Co-chair, DfRR; and **Anne Marie Sowder**, Assistant Professor, CUNY City Tech.



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(above) Women in Architecture: **Sara E. Caples, AIA** (left), Principal, Caples Jefferson Architects, and AIANY Diversity & Inclusion Committee Co-chair **Venesa Alicea, AIA, NOMA, LEED AP BD+C**, Dattner Architects, celebrated the impact of women on New York City's built environment at the exhibition opening for "Built x Women NYC."

(right) The Center for Architecture's exhibition, "Prague Functionalism: Tradition and Contemporary Echoes," featured a to-scale reproduction of a micro-unit from the 1930s, based on designs by Czech architect **Ladislav Žák**.



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(left) **Robert M. Rogers, FAIA**, Rogers Partners Architects+Urban Designers, spoke about his latest book, *Learning Through Practice*, at a talk organized by the AIANY Cultural Facilities and Oculus Committees.

(above) The Center for Architecture celebrated Landscape Architecture Month in April with the exhibition "The Landscape Architecture Legacy of Dan Kiley," organized by The Cultural Landscape Foundation.



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(far left) Project architects created one-of-a-kind homes for their favorite characters at the Center for Architecture's three-day vacation program, "Studio@theCenter."

(left) During "FamilyDay@ theCenter: Building Bridges," families explored and tested different types of bridges, then designed and constructed their own models to take home.



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National September 11 Memorial Museum

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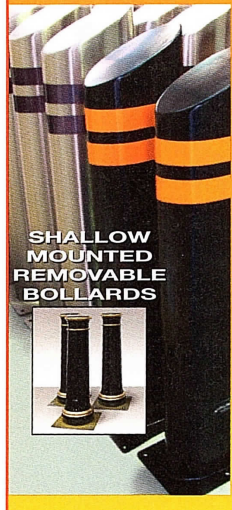


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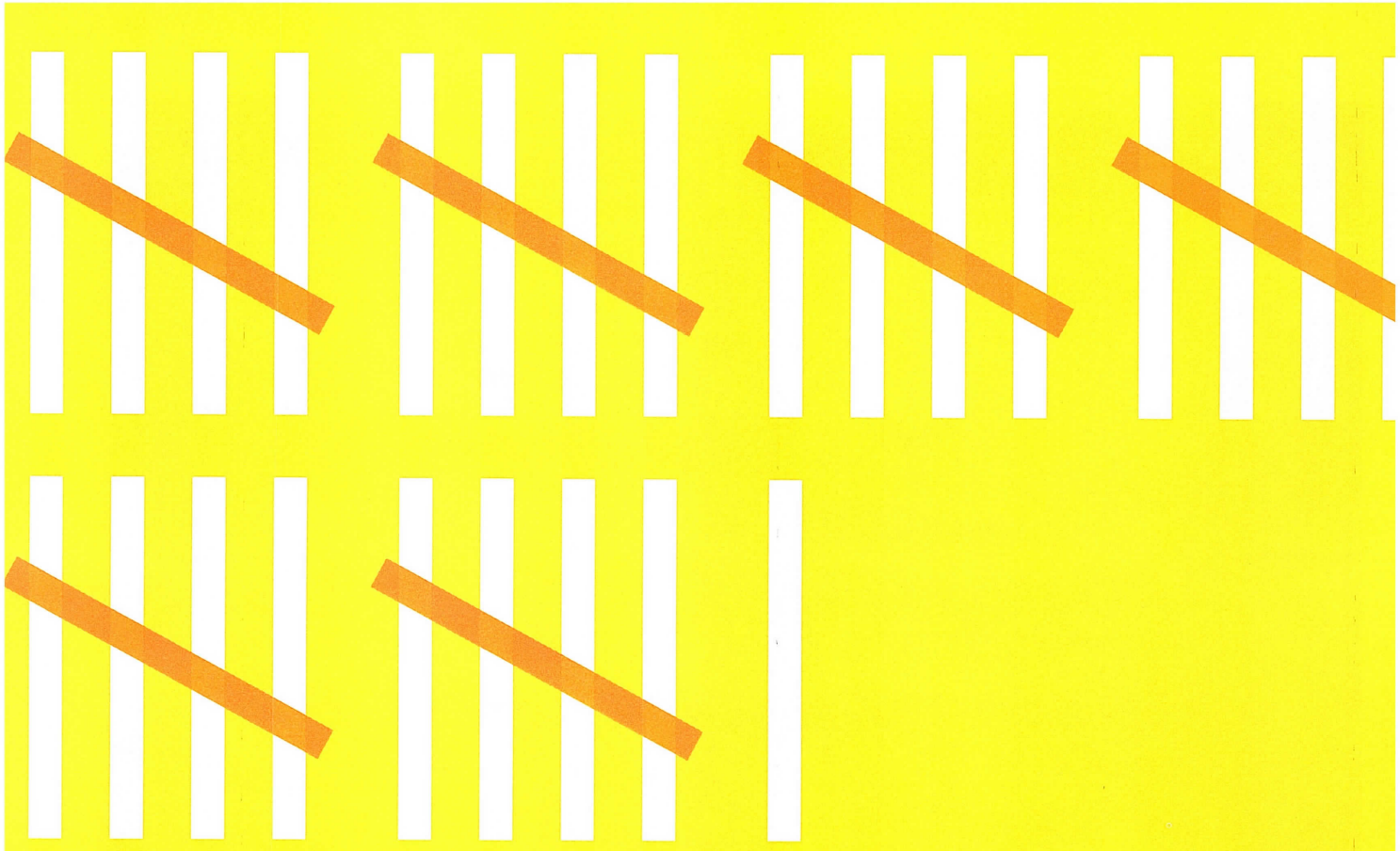
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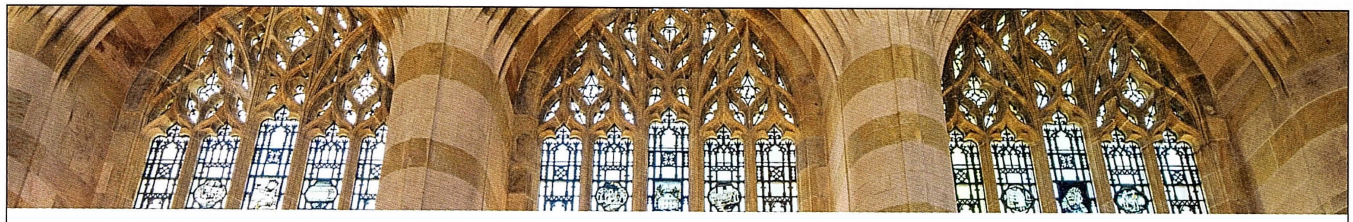
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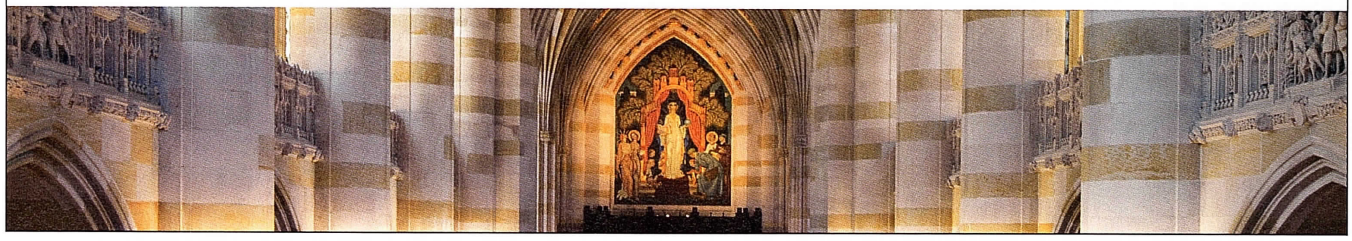
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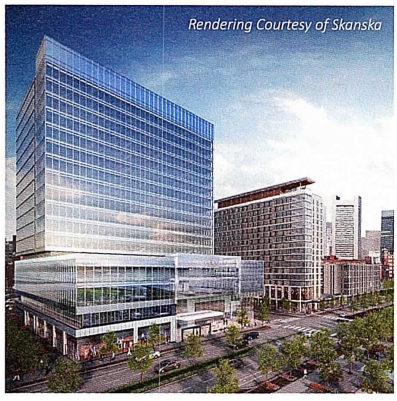
AKF is proud to have provided HVAC, Electrical, Fire Alarm, Plumbing, IT, Security, and Controls services for the Restoration of the Nave at Yale University's Sterling Memorial Library.

We congratulate Helpern Architects for winning an Interiors Merit Award from the AIA New York Chapter for this prestigious project.



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2015 AIANY

DESIGN AWARDS

ARCHITECTURE
INTERIORS
URBAN DESIGN
PROJECTS


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2015 AIANY Design Awards jury *(l-r)*: **Teddy Cruz**, Estudio Teddy Cruz; **Nick Winton**, Anmahian Winton Architects; **Simon Frommenwiler**, HHF Architects; **Hadrian Predock**, predock frane architects; **Johanna Hurme**, 5468796 architecture; **Stan Field, SAIA, RIBA, Int'l. Assoc. AIA**, Field Architecture; **Richard Maimon, FAIA**, KieranTimberlake.

Going Beyond the Program

By Alexander Lamis, AIA, and Kai-Uwe Bergmann, AIA, RIBA

The AIA New York Chapter Design Awards judging took place at the Center for Architecture over two days in March, followed by a public jury symposium and presentation of the commended work. A total of 35 awards were conferred across four categories – Architecture, Interiors, Projects, and Urban Design – out of 391 total projects submitted.

Two significant changes were instituted in the jury process this year. In response to the increasingly hybridized and collaborative nature of practice today, and to minimize the effects of "siloing" of both projects and juries, a single super-jury composed of seven national and international architectural leaders reviewed projects across all categories. Projects were sent to jurors electronically in advance of their coming together in New York. Through two long days of substantive and passionate deliberation and discussions, the jury developed a real *esprit de corps*, which was evident in the public forum. The AIANY Chapter and the Awards Committee wish to thank the jurors, Teddy Cruz, Stan Field, SAIA, RIBA, Int'l Assoc. AIA, Simon Frommenwiler, Johanna Hurme, Richard Maimon, FAIA, Hadrian Predock, and Nick Winton, and symposium moderator Beatrice Galilee for their efforts.

A second change this year was the award of a Best in Competition prize that exemplified work at the highest level of professional practice, and also illuminated significant current issues related to practice. This year's award was conferred on Songpa Micro-Housing in Seoul, South Korea, by SsD. The project is an exemplar of high-density, low-rise, micro-unit housing that manages, in a very constrained footprint, to create a variety of spaces, interesting relationships between public and private realms, and novel approaches to sustainability and the ground plane, all within a disciplined and sophisticated architectural composition.

Several threads of thought wove through jury deliberations. Significant among these was the architects' social responsibility within the public realm. The Henderson-Hopkins School by ROGERS PARTNERS Architecture+Urban Designers, Ennead Architects' Rethinking Refugee Communities, and the Beijing Horticultural Exposition Masterplan and Pavilions by WORK Architecture Company, SCAPE, SLAB Architecture, and Studio Zhu Pei each showed how architects can go beyond the stated program to further social and environmental goals.

Climate change, and specifically design responses to Superstorm Sandy, factored in several awarded designs. The Dryline proposal by BIG – Bjarke Ingels Group and Garrison Architects' NYC Emergency Housing Prototype were seen as creative design responses to this challenge. Sustainable design in another guise was awarded to the Brooklyn Botanic Garden Visitor Center by WEISS/MANFREDI Architecture/Landscape/Urbanism, which merged building and landscape into a single organic entity. The National September 11 Memorial Museum by Davis Brody Bond was honored for being a sober and moving tribute to the catastrophic events of September 11, 2001.

Design quality and innovation across many scales and project types were awarded. From the diminutive Haffenden House by PARA-Project, and the small interior of St. Mark's Bookshop by Clouds Architecture Office, to the grandly scaled Restoration of the Nave of Sterling Memorial at Yale by Helpern Architects, this year's award winners point to the high level of achievement of new work in New York and by New York architects throughout the world. Congratulations to all winners! ▲

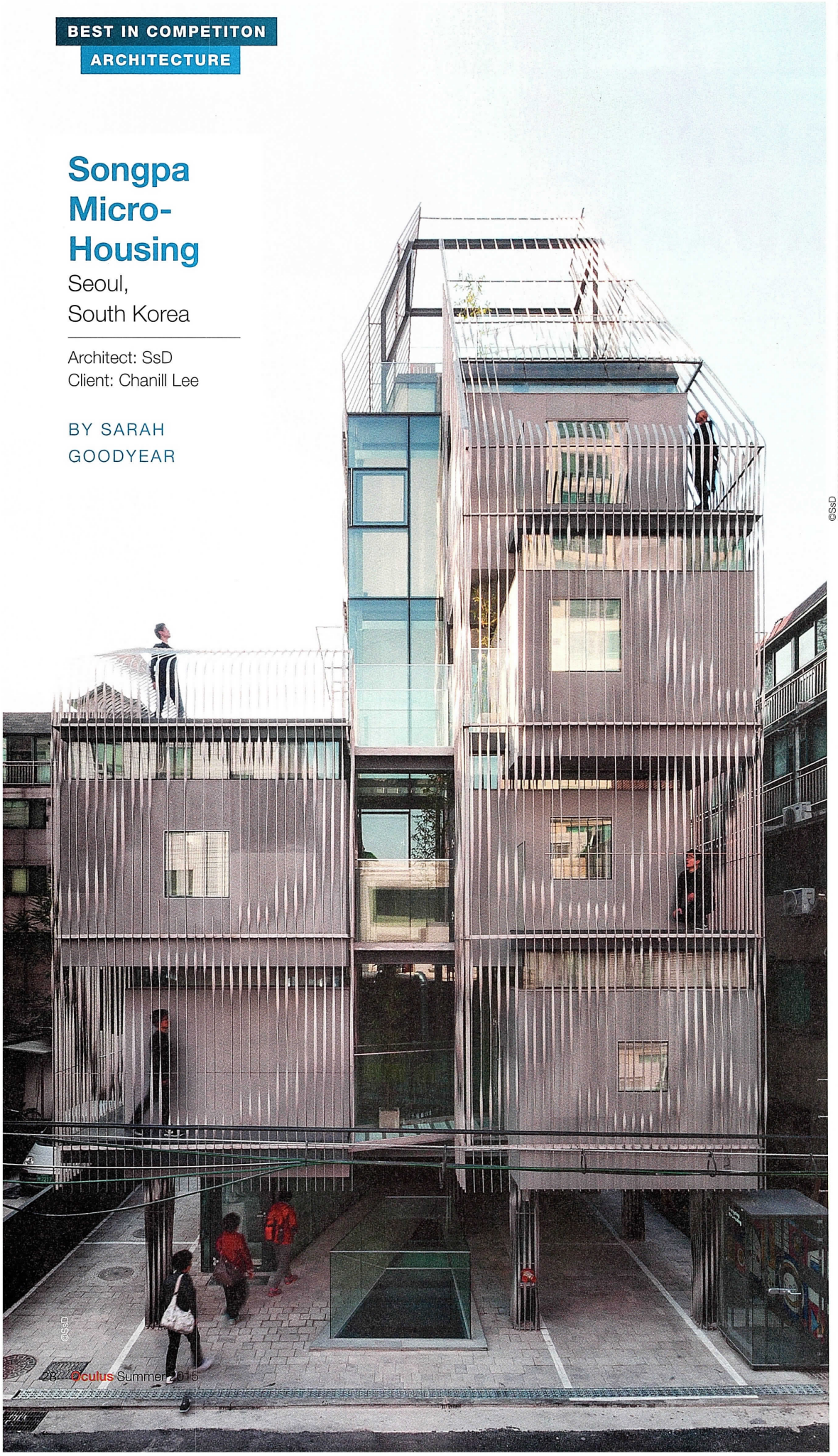
Alexander Lamis, AIA, is a partner at Robert A.M. Stern Architects, and co-chair of the 2015 Awards Committee. **Kai-Uwe Bergmann, AIA, RIBA**, is a partner at BIG – Bjarke Ingels Group Architects, and co-chair of the 2015 Awards Committee.

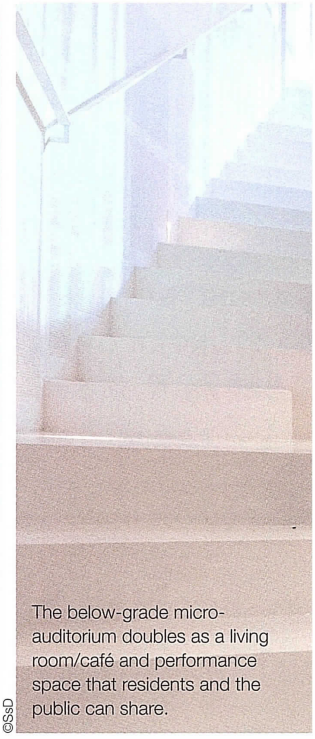
Songpa Micro-Housing

Seoul,
South Korea

Architect: SsD
Client: Chanill Lee

BY SARAH GOODYEAR





The below-grade micro-auditorium doubles as a living room/café and performance space that residents and the public can share.

©SsD

Jury: "It hits all the agendas for multifamily housing: affordable, very design-conscious, interstitial space between private and communal to support quality of life, high-sustainability agenda. It has a narrative that speaks about what housing means today; it's about projects that are rethinking architecture."

SSD DESIGN TEAM: Jinhee Park, AIA, John Hong, AIA, LEED AP, Hyun Seunghoon, Taylor Harper, Mark Pomarico, Evan Cerilli, Lee Donguk, Allison Austin, Yufeng Zheng, Victor Michel, Virginia Fernandez Alonso
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2015 AIANY Design Awards





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Exterior gaps provide at least two exposures to all units and form shared zones; each unit is expressed as a "floating box."



©SsD

The 120-square-foot basic unit allows all aspects of daily life through the clever use of operable walls.

The word "micro-housing" often conjures up images of restriction – limits on personal space, private lives conducted within the claustrophobic confines of tiny, closely bounded rooms. The Songpa Micro-Housing project in Seoul aims to challenge that stereotype. The architects, SsD, designed a six-story building where the interstitial spaces around the 120-square-foot residential units allow a free flow of creative social interaction among the tenants, many of whom are artists. The result is a breezy, light-filled, 16-unit building currently configured into eight residential apartments (three of which are combined units) and five units comprising a second-floor gallery; the basement level sports an auditorium/toy store gallery. Located in a densely populated neighborhood recently rezoned as a cultural district, the project won an Architecture Honor Award and was then selected Best in Competition at AIANY's Design Awards.

While each individual unit is, indeed, micro, the building itself aspires to be larger than the sum of its parts. Residents can take advantage of a common workspace and café in the building, whose ground floor is open to the street to accommodate local parking requirements, allowing for an open feeling at the base. Light enters through shafts and wells, and the energy-efficient apartments have capacious windows. The building is insulated to a much greater thickness than required by code, and the exterior is made of autoclaved aerated concrete, providing additional insulation. Some units have small balconies, allowing the cultivation of plants. And resident artists can show their work in the second-floor and basement gallery and auditorium/café, both of which are small-scale but versatile. Inside the apartments, folding modular furniture allows for flexible use of the minuscule floor plans.

To describe the effect of the building, the architects use an analogy that is both refreshingly modern and culturally appropriate, comparing the units to the tapioca pearls in the bubble tea so popular in neighborhoods like Songpa: "Like the ambiguous gel around a tapioca pearl, this 'Tapioca Space' becomes a soft intersection between public/private and exterior/interior, building social fabrics between immediate neighbors."

According to SsD's Jinhee Park, AIA, the principal in charge of the project, the 5,500-square-foot building's owner wanted to collaborate on a new housing model that reflects evolving lifestyles. "We wanted to develop the prototype of next residential space," says Park. "So far, we have one-bedroom, two-bedroom, three-bedroom – it's a fixed concept. We found that is limited, considering the change in the family. More and more, people live many different lifestyles: they live alone, are single parents, get married, have kids, separate, divorce, get married again. We wanted to create a flexible system." On that principle, the design allows two units to be combined into one.

The building is also designed to make the most of the minimal space available at the site. "The size of it plays a crucial role, because we wanted to find this minimum size," says Park. "Twelve square meters is the minimum space in Korea, which is pretty extreme compared to any other place in the world. We can test our design idea that plays with the gap between physical and perceptual space. Some design features make the space feel bigger than it is."

The SsD concept is based on the premise that even the tiniest dwelling can be expanded both physically and mentally by the way it is set into the world – that the boundaries of micro-housing, occupied by like-minded people, can actually feel more like permeable membranes. "The community can happen in this micro-housing really well – community with shared interest," says Park. "We think we can promote the interaction between people with this design." ▲

HONOR
ARCHITECTURE

National September 11 Memorial Museum

New York, NY

Architect: Davis Brody Bond
Client: National September 11 Memorial Museum

"No day shall erase you from the memory of time," a quotation from Virgil's *Aeneid*, is inscribed on a wall and surrounded by 2,983 squares of blue paper, one for each victim of the attacks on the Twin Towers. Memory, authenticity, scale, and emotion are the principles that guided the architecture, design, and materials of the National September 11 Memorial Museum.

The ribbon-like, gently ramped pathway, whose faceted form winds between the volumes of the towers, has overlooks that present views of the slurry wall. The visitor's emotional and physical procession ends 70 feet below ground to bedrock for a sighting of the sheared base columns of the original towers. The two primary exhibitions in the 110,000-square-foot space are housed inside the footprints of the towers. One is a memorial to those who died, while the other explores what took place that day, events preceding, and what followed. A vast, cathedral-like space encased in concrete – some raw, some polished – includes a piece of a tower antenna, the remains of a fire truck, and the last column to be removed from the site.

Whereas most museums are buildings that house exhibits, this museum, designed to achieve LEED Gold, is the inverse. The structure itself is the exhibit and a repository for the artifacts and accounts collected after the towers fell. ▲

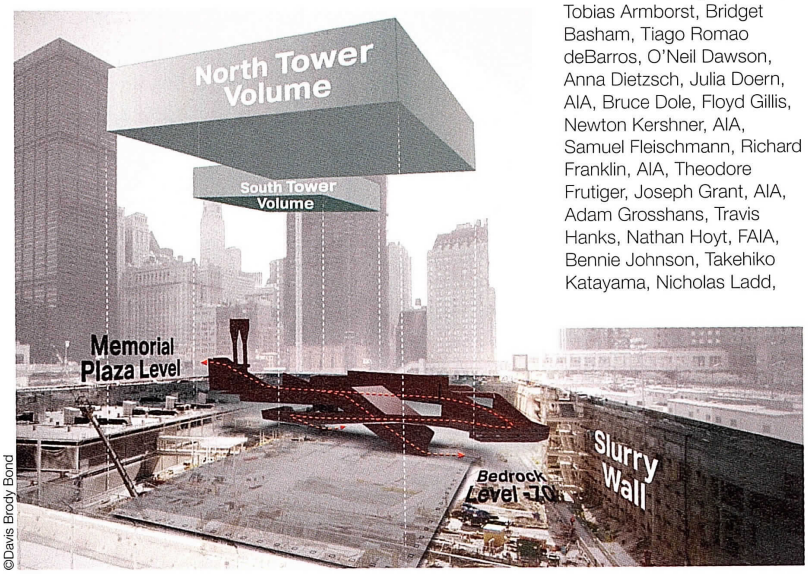


©James Ewing Photography



©James Ewing Photography

Jury: "The architecture is powerful and succeeds in bringing out emotions. A beautiful job of sequencing moments for solitude and space. Multiple storylines are dealt with successfully. How do you design something you cannot make sense of?"



©Davis Brody Bond

DAVIS BRODY BOND DESIGN TEAM: Steven M. Davis, FAIA, Carl F. Krebs, FAIA, Mark Wagner, AIA, David K. Williams, AIA, Miguel Aflalo, Tobias Armborst, Bridget Basham, Tiago Romao deBarros, O'Neil Dawson, Anna Dietzsch, Julia Doern, AIA, Bruce Dole, Floyd Gillis, Newton Kershner, AIA, Samuel Fleischmann, Richard Franklin, AIA, Theodore Frutiger, Joseph Grant, AIA, Adam Grosshans, Travis Hanks, Nathan Hoyt, FAIA, Bennie Johnson, Takehiko Katayama, Nicholas Ladd, AIA, Wan Leung, Patrick Casey Mahon, Andrew McGee, AIA, Sherrill L. Moore, Naji Moujaes, Donald Nicoulin, Nnadozie N. Okeke, AIA, Roman Ostrovskiy, Hideaki Ota, Ronaldo J. Papaleo, AIA, Kratma Saini, Joao Santos, Sally Shadlun, Oliver Sippl, Allen Eugene Sparling, AIA, Stuart J. Traynor, Carlos Salinas Weber

EXHIBIT TEAM: Thinc Design; Local Projects; Layman Design; Renfro Design Group; Jaffe Holden; Zubatkin

STRUCTURAL ENGINEER: WSP Cantor Seinuk

STRUCTURAL ENGINEERS – SLURRY WALL: Guy Nordenson & Associates; Simpson Gumpertz & Heger

M/E/P ENGINEER; VERTICAL TRANSPORTATION: Jaros Baum & Bolles

CIVIL/GEOTECHNICAL ENGINEERS: Langan; Mueser Rutledge Consulting Engineers

LIGHTING DESIGN: Fisher Marantz Stone

BLAST ENGINEER: Weidlinger

CODE CONSULTANT: Code Consultants, Inc.

ACOUSTICAL & VIBRATION DESIGN: Cerami & Associates

GRAPHIC DESIGN: C&G Partners

HISTORIC PRESERVATION: Higgins & Quasebarth & Partners

SECURITY DESIGN CONSULTANT: Arup

SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental

BUILDING ENVELOPE & WATERPROOFING CONSULTANT: Wiss Janney, Elster, Associates

SPECIFICATIONS CONSULTANT: Construction Specifications, Inc.

COST ESTIMATING CONSULTANT: Faithful + Gould

CONSTRUCTION MANAGER: Lend Lease

HONOR

ARCHITECTURE

Melbourne School of Design

Melbourne, Australia

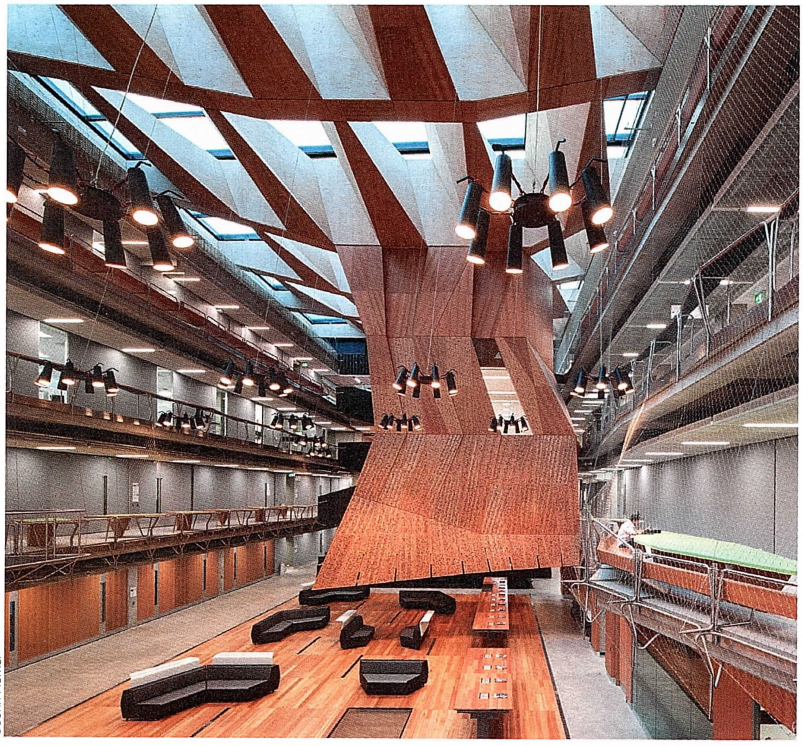
Architect: John Wardle Architects and NADAAA in Collaboration
Client: University of Melbourne

The "academic environment," the "design studio," the "living building," and "built pedagogy" were themes explored in the design of the Melbourne School of Design Faculty of Architecture, Building and Planning. The result is a building where you can actually "read" the way it is constructed. Through its clarity of materials, tectonics, and organization, the 169,768-square-foot building is a wellspring of teaching tools for students of architecture, landscape architecture, urban design, property, construction, and planning.

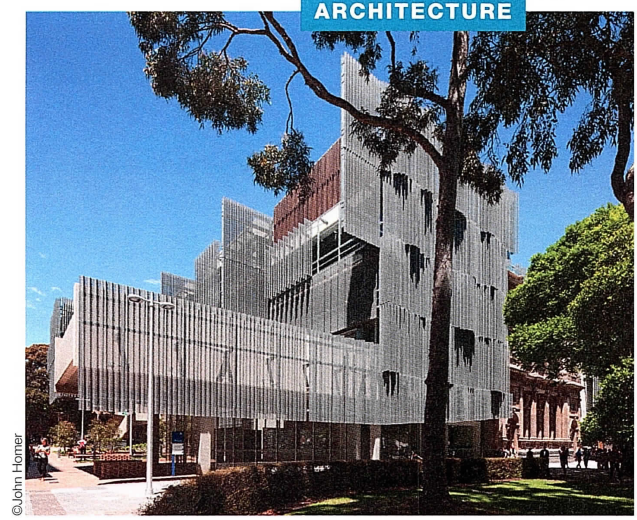
A large external stairway leads to a voluminous four-story atrium at the heart of the building. The ground floor features open-plan space with movable furniture for studying, group collaborations, and events. Studios with pivoting doors open onto the atrium. Tables, benches, and counters fitted against the cable mesh balustrade provide additional work and gathering spaces. A focal point in the atrium is a three-story wooden structure housing three studios that is suspended from the coffered, skylit ceiling of glass and wood.

Presenting a juxtaposition of architectural styles, an 1857 columned façade, designed by Joseph Reed, one of Australia's most important Victorian-era architects, was incorporated into the new building and is flanked by perforated zinc screens, glass, and prefabricated concrete. The building was awarded a 6 Star Green Star Design – Education Design v1 Rating by the Green Building Council of Australia. ▲

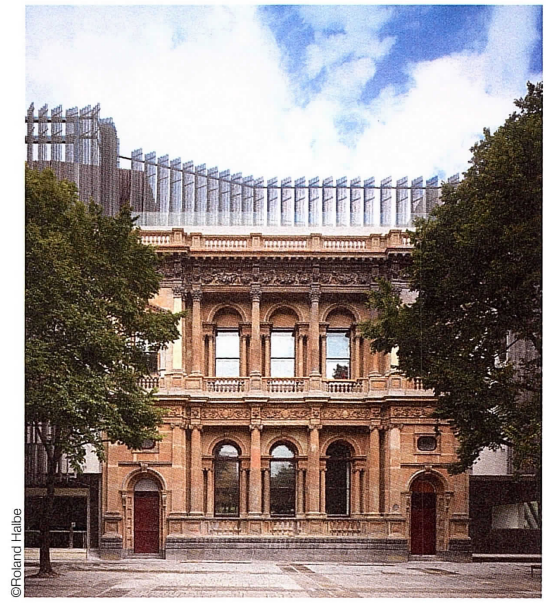
Jury: "Very much about teaching architecture in every detail. Complex and compelling, visually and programmatically. A maniacal project in the best sense, obsessively crafted. We were impressed by its compelling interiors."



©John Horner



©John Horner



©Roland Halbe

JOHN WARDLE ARCHITECTS
DESIGN TEAM: John Wardle, Stefan Mee, Meaghan Dwyer, Stephen Georgalas, Bill Krotiris, Andy Wong, Jasmin Williamson, Adam Kolsrud, Alex Peck, Barry Hayes, Jeff Arnold, Amanda Moore, James Loder, Sharon Crabb, Yohan Abhayaratne, Rebecca Wilkie, Ben Sheridan, Giorgio Marfella, Kirrilly Wilson, Elisabetta Zanella, Adrian Bonaventura, Genevieve Griffiths, Michael Barraclough, Matthew Browne, Maria Bauer, Anja Grant

NADAAA DESIGN TEAM: Nader Tehrani, John Chow, Arthur Chang, Katie Faulkner, AIA, Daniel Gallagher, AIA, James Juricevich, Parke MacDowell, Marta Guerra Pastrián, Tim Wong, AIA, NCARB, RIBA, LEED AP, Ryan Murphy; Rich Lee, Kevin Lee, Ellee Lee

LANDSCAPE ARCHITECT: OCULUS

STRUCTURAL/CIVIL ENGINEER: Irwinconsult

M/E/P ENGINEER; SECURITY: Aurecon Group

LIGHTING DESIGN: Electrolight

GEOTECHNICAL ENGINEER: Douglas Partners

QUANTITY SURVEYOR: Rider Levett Bucknall

BUILDING SERVICES ENGINEERING AND SUSTAINABILITY CONSULTANCY: Umow Lai Building Sustainability

COMMISSIONING AGENT: A.G. Coombs Group

BUILDING CERTIFIER: McKenzie Group

ACCESSIBILITY CONSULTANT: One Group ID

ACOUSTIC CONSULTANT: AECOM

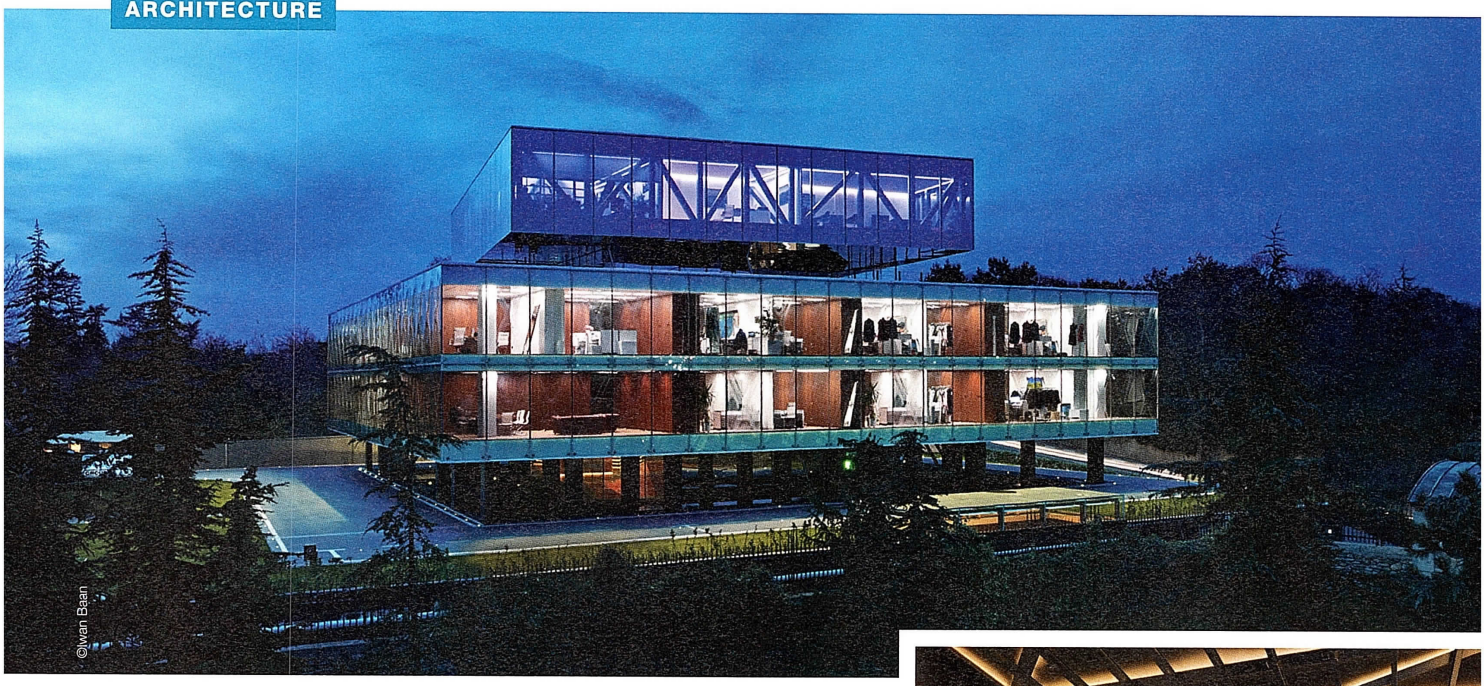
HERITAGE ARCHITECT: RBA Architects + Conservation Consultants

AUDIO VISUAL: Avdec

TRAFFIC ENGINEER: Cardno

CONSTRUCTION MANAGER: Aurecon Group

GENERAL CONTRACTOR: Brookfield Multiplex


©Iwan Baan

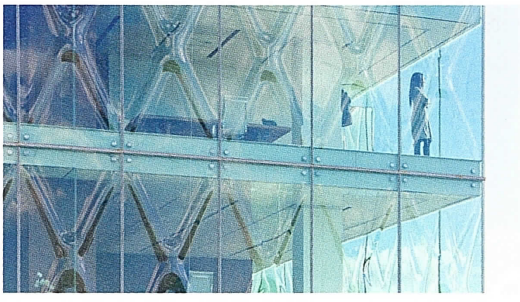
Vakko Fashion Center and Power Media Center Istanbul, Turkey

Architect: REX
Client: Vakko and Power Media

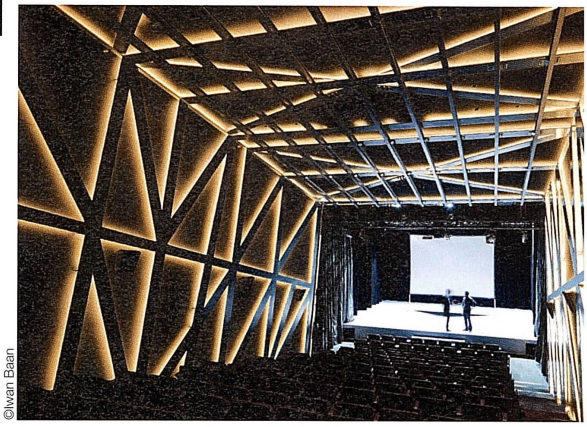
During the span of one year, the abandoned concrete shell of an unfinished hotel project was transformed into the 98,000-square-foot corporate headquarters of two sister companies. Construction on the perimeter office block commenced days after receiving the commission because, fortuitously, an unrealized project had the same plan dimension, floor-to-floor height, and servicing concept, and could be adapted to suit.

To avoid disrupting the structural integrity and waterproofing of the existing concrete skeleton, the new six-story steel interior tower had to be lightweight and detached from the skeleton. Steel "boxes," which could be assembled in myriad configurations, were tested to meet program adjacencies and code/exiting requirements, fabricated adjacent to the site, and inserted by crane. The tower boxes form the "Showcase," housing an auditorium, showrooms, and meeting rooms; the sloping boxes create a circulation path that winds from bottom to top. Clad in mirrors, the boxes produce a kaleidoscopic effect.

An ultra-thin yet strong glass façade, with a structural "X" slumped into each pane, was designed to subtly reveal the pre-existing concrete frame and offer glimpses into the fashion and media worlds within. ▲


©Iwan Baan

Jury: "This rare project could be a case study that introduces a new approach to a curtain wall, and where design is embedded into every aspect."


©Iwan Baan


©Iwan Baan

REX DESIGN TEAM: Erez Ella, Tomas Janka, Mathias Madaus, David Menicovich, Tsuyoshi Nakamoto, Joshua Prince-Ramus, AIA, Ishtiaq Rafiuddin, Tieliu Wu
ASSOCIATE ARCHITECT: Dora Yapi
ARCHITECT-OF-RECORD; CONTRACTOR; CONSULTING ARCHITECT: Superpool
STRUCTURAL ENGINEER: Büro Statik
M/E/P ENGINEER: Gurmen Muhendislik
FIRE PROTECTION: Kazim Beceren
LIGHTING DESIGN: Tillotson Design
FAÇADES: Front
GLASS MANUFACTURER: Lamglas
GLAZING SUBCONTRACTOR: ARTE
INTERIOR DESIGN ASSOCIATE: Autoban
ELECTRICAL SUBCONTRACTOR: Eleksis
STRUCTURAL STEEL DESIGN/ PRODUCTION: Say Yapi
MECHANICAL SUBCONTRACTOR: STEP
PROJECT MANAGER: Cem Mimarlik

Henderson-Hopkins School

Baltimore, MD

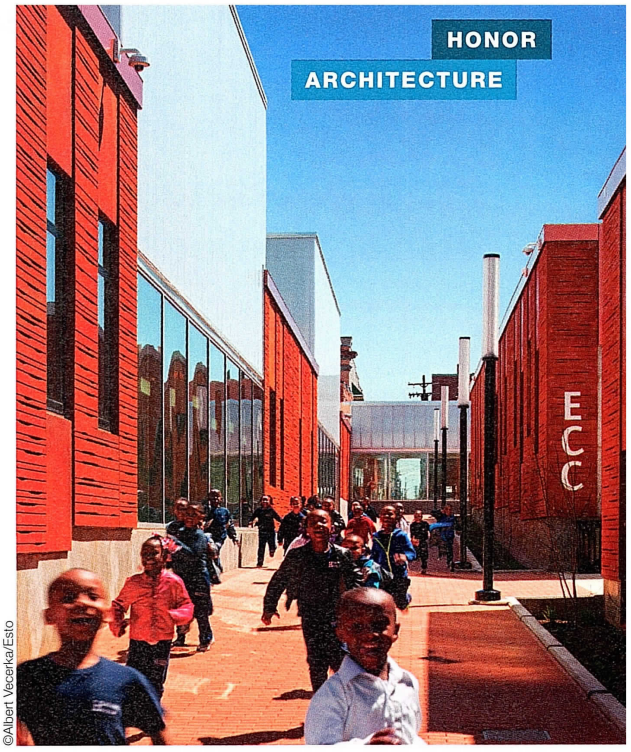
Architect: ROGERS PARTNERS Architects+Urban Designers
Client: East Baltimore Development, Inc., and Johns Hopkins University School of Education

The Baltimore neighborhood's strong sense of community, combined with scale, composition, pattern, and rhythm, served as inspiration for the planning and design of the 125,000-square-foot Elmer A. Henderson: A Johns Hopkins Partnership School and the Harry and Jeanette Weinberg Early Childhood Center, together called Henderson-Hopkins.

Spanning seven acres, the project was envisioned to revitalize a distressed and neglected part of the city by integrating innovative educational facilities with community and recreational resources. New low-rise buildings with internal courtyards complement the blocks of row houses. Façades step down along the street, and the city's ubiquitous form-stone is reimagined in the grooved pre-cast concrete, punctuated with glass and translucent polycarbonate glazing. The school received a Baltimore City Green Building Standards 3 Green Star rating (equivalent to LEED Gold).

Conceived as a "cluster of containers" for learning and teaching that can adapt over time, the campus is organized into five "houses" that visually connect to one another. Each house includes traditional classrooms and flex spaces for multimodal instruction and individualized learning, and a commons for gathering and sharing meals. In a nod to the way church steeples rise above row houses, the commons are the tallest elements of the campus and, glowing at night, serve as visual anchors. A family resource center, library, auditorium, and gym form an accessible and welcoming civic front. ▲

Jury: "An astonishing range of spaces with a limited budget and materials. The project creates an interface between school yard and public amenity that is catalytic in making new public space."



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ROGERS PARTNERS DESIGN TEAM: Robert M. Rogers, FAIA, Vincent Lee, RA, Kip Katich, RA
LANDSCAPE ARCHITECT: Floura Teeter Landscape Architects
STRUCTURAL ENGINEER: Faisant
M/E/P ENGINEER: Global Engineering Solutions
CIVIL ENGINEER: Phoenix Engineering
GEOTECHNICAL ENGINEER: EBA Engineering
LIGHTING DESIGN: FLUX
DATA, AV, VOICE, SECURITY, ACOUSTICS: SpeXsys
SUSTAINABILITY: TerraLogos: eco architecture
FOOD SERVICE: Cini•Little
THEATER: Fisher Dachs Associates
SIGNAGE DESIGN: SalestromDesign
CONSTRUCTION MANAGER: Whiting-Turner



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HONOR
ARCHITECTURE

Brooklyn Botanic Garden Visitor Center Brooklyn, NY

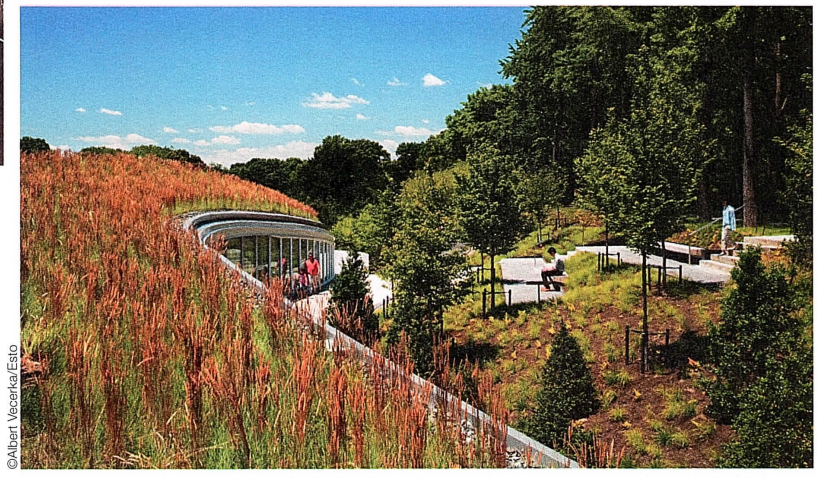
Architect: WEISS/MANFREDI Architecture/Landscape/Urbanism
Client: Brooklyn Botanic Garden



A century ago, visitors to the Brooklyn Botanic Garden passed through simple gates to enter this urban oasis. Today, they segue from city streets into the garden via a serpentine-shaped visitor center, a key component of the garden's most significant renewal effort since its founding in 1910.

Nested within an existing berm that separates the Brooklyn Museum parking lot from the gardens, the 480-foot-long, 26,500-square-foot pavilion set in two acres is a synthesis of architecture and landscape design. A pitched, copper-clad roof, destined to oxidize and echo the historic McKim, Mead & White Administration Building, tops the garden shop. A covered breezeway leads to a second pavilion containing an orientation room, information lobby, gift shop, exhibition gallery, café, and elliptical events space.

The floor-to-ceiling curved glass wall has spectrally selective fritted glass that minimizes heat gain, maximizes natural light, and prevents bird strikes. A leaf-shaped, 10,000-square-foot living roof planted with meadow grasses, wildflowers, and bulbs covers the curved glass-walled portion of the building. Additional sustainable strategies include storm water management and rainwater collection that irrigates a series of landscaped terraces, garnering the project LEED Gold certification. ▲



Jury: "We've all heard the cliché about fusing architecture and landscape – this project really does it. Beautifully realized. And it shows a commitment to the public realm."

WEISS/MANFREDI DESIGN TEAM:
Michael A. Manfredi, FAIA, Marion Weiss, FAIA, Armando Petruccelli, RA, Hamilton Hadden, RA, Justin Kwok, LEED AP, Michael Steiner, AIA, LEED AP, Christopher S. Ballentine, RA, Cheryl Baxter, Michael P. Blasberg, RA, Paúl Duston-Muñoz, Patrick Armacost, Jeremy Babel, Caroline Emerson, Eleonora Flammina, Kian Goh, Michael A. Harshman, AIA, Aaron Hollis, Hanul Kim, Hyoung-Gul Kook, AIA, Lee Lim, Jonathan Schwartz, Na Sun, AIA, Jie Tian, Yoonsun Yang

LANDSCAPE ARCHIECT:
HMWhite Site Architects

STRUCTURAL & CIVIL ENGINEER:
Weidlinger

GEOTECHNICAL ENGINEER:
Langan

M/E/P/FP/IT ENGINEERING CONSULTANT:
Jaros, Baum & Bolles

LIGHTING DESIGN CONSULTANT:
Brandston Partnership

COST ESTIMATOR: AMIS Inc.

ENVIRONMENTAL CONSULTANT:
Viridian Energy & Environmental

RETAIL CONSULTANT:
Jeanne Giordano Ltd.

AV/ACOUSTICS/SECURITY CONSULTANT:
Cerami & Associates

SECURITY CONSULTANT:
TM Technology Partners

FOOD SERVICE CONSULTANT:
Ricca Design Studios

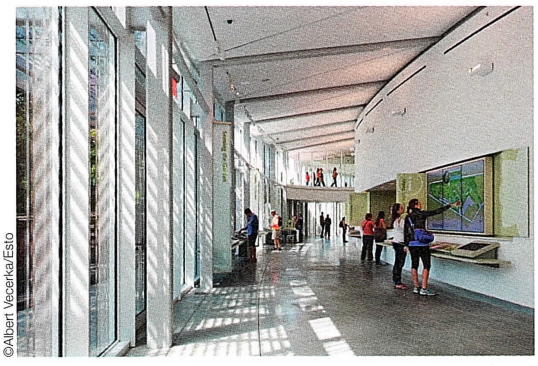
CURTAIN WALL CONSULTANT:
Heintges & Associates

CODE & LIFE SAFETY:
Code Consultants, Inc.

TRAFFIC CONSULTANT:
Sam Schwartz Engineering

GENERAL CONTRACTOR:
E.W. Howell

CONSTRUCTION MANAGER:
The Liro Group





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University of Pennsylvania Krishna P. Singh Center for Nanotechnology Philadelphia, PA

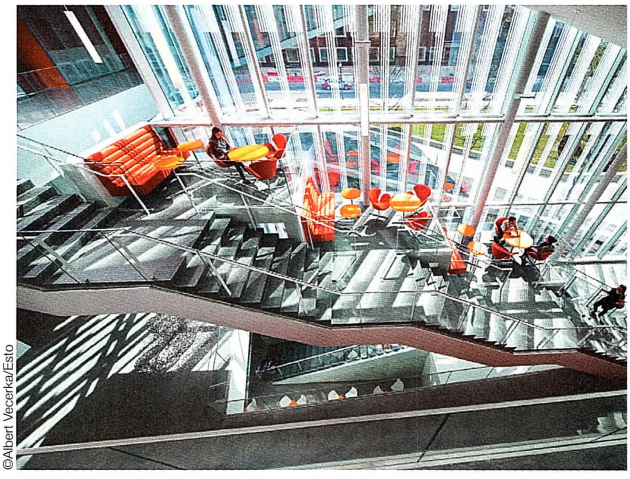
Architect: WEISS/MANFREDI Architecture/Landscape/Urbanism
Client: University of Pennsylvania

As UPenn's first cross-disciplinary building, combining the resources of engineering, medicine, and the sciences, the 78,000-square-foot Krishna P. Singh Center for Nanotechnology was designed to foster the exchange and integration of knowledge.

While most laboratory buildings are typically organized around a central corridor and offer little public space, the center inverts this model and focuses the labs around a new central quad, forming a new campus green and gateway A public galleria between the labs and exterior enclosure functions as an inhabitable lens. The separation of interior and exterior space becomes blurred through the use of frit patterns and mirrored effects in the glowing galleria. A monumental stair that hosts flexible lounges ascends through the building, culminating in multipurpose forum space that cantilevers 68 feet over the courtyard below, and frames views of the campus.

Since the most sensitive nanotechnology research requires complete isolation from vibration and ultraviolet light waves – and, in some cases, noise – the LEED Gold center contains a rigorous collection of advanced lab types. The clean room, for example, is designed to be flexible to accommodate multiple research processes. Windows to the public galleria offering passersby views into the room are fitted with amber-colored glass that filters ultraviolet light to protect photosensitive equipment. ▲

Jury: "It's remarkable in many ways, combining an extremely generous agenda of public space with an extremely demanding science program. And, it's super sexy!"


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WEISS/MANFREDI DESIGN TEAM: Marion Weiss, FAIA, Michael A. Manfredi, FAIA, Todd Hoehn, Michael A. Harshman, AIA, Kim Nun, Ina Ko, AIA, Bryan Kelley, Michael Steiner, AIA, LEED AP, Patrick Armacost, Michael P. Blasberg, RA, Cheryl Baxter, Beth Eckels, Jocelyn Froimovich, Patrick Hazari, Assoc. AIA, Jina Kim, Justin Kwok, LEED AP, Andrew Ruggles, RA , Joe Vessell, RA, Joseph Vidich

STRUCTURAL ENGINEER: Severud Associates

LAB CONSULTANT/M/E/P/FP: M+W Group

CIVIL ENGINEER: Stantec

LEED/SUSTAINABILITY CONSULTANT: Viridian Energy & Environmental

AV/ACOUSTICS CONSULTANT: Cerami & Associates

CURTAIN WALL CONSULTANT: Heintges & Associates

ELEVATOR CONSULTANT: VDA

FOOD SERVICE CONSULTANT: JNDavella Consulting

LIGHTING DESIGN CONSULTANT: Brandston Partnership

GREEN ROOF CONSULTANT: Roofmeadow

EMI CONSULTANT: VitaTech

VIBRATION ISOLATION CONSULTANT: Colin Gordon & Associates

COST ESTIMATOR: Davis Langdon

CONSTRUCTION MANAGER: Gilbane

MERIT

ARCHITECTURE



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NYC Emergency Housing Prototype Brooklyn, NY

Architect: Garrison Architects
Client: New York City Office of Emergency Management

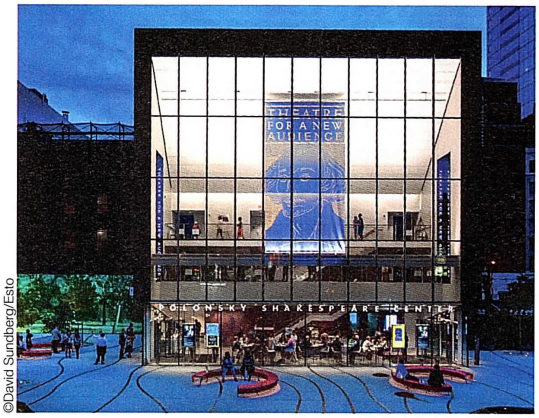
In fewer than 15 hours, the 2,100-square-foot, modular, multifamily housing prototype can be deployed for habitation by displaced residents in the event of a natural or man-made disaster. The modular units can be trucked to a vacant lot, private yard, or public spaces, craned into place, and plugged into utilities. With one- and three-bedroom configurations ranging from 480 to 830 square feet, every unit features a living area, bathroom, fully equipped kitchen, and storage space.

◂ Jury: "Straightforward, clever, viable, and smart."

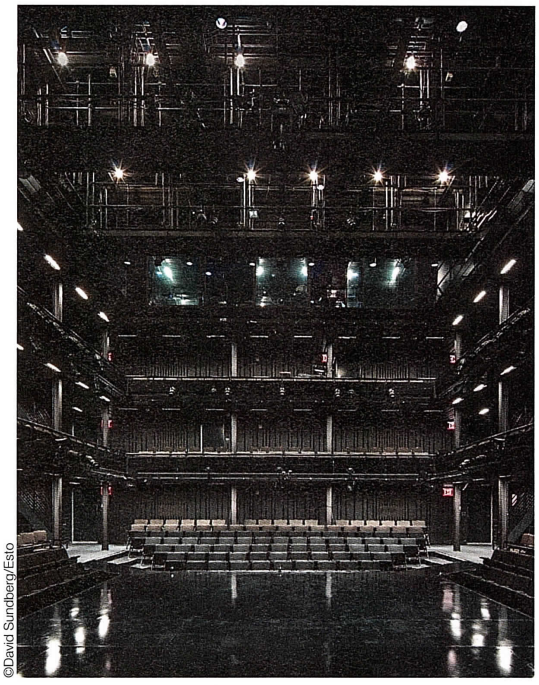
GARRISON ARCHITECTS DESIGN TEAM: James Garrison, AIA, RA, NCARB
STRUCTURAL ENGINEERS: Anastos Engineering Associates (foundations, stair tower, ramp, canopy, balconies); Mark Line Industries (modules)
M/E/P ENGINEERS: Mark Line Industries (modules); Plus Group (site plumbing and electrical, module sprinkler engineering)
CIVIL ENGINEER: Wohl & O'Mara
LIGHTING DESIGN: Cline Bettridge Bernstein Lighting Design
PROJECT MANAGER: U.S. Army Corps of Engineers
CONSTRUCTION MANAGER/ GENERAL CONTRACTOR: American Manufactured Structures and Services

Jury: "Infinite flexibility in the relationships between audience and performers. This represents a new kind of architectural theater space." ▸

H3 DESIGN TEAM: Geoff Lynch, AIA, LEED AP, Hugh Hardy, FAIA, David Haakenson, AIA, LEEP AP BD+C
STRUCTURAL ENGINEER: Robert Silman Associates
M/E/P ENGINEER: WSP Group
CIVIL ENGINEER: Langan
GEOTECHNICAL ENGINEER: Langan
LIGHTING DESIGN: Fisher Marantz Stone
ACOUSTICS & AV CONSULTANT: Akustiks
FAÇADE CONSULTANT: Front
THEATER CONSULTANT: Theatre Projects
VIBRATION ISOLATION: Wilson Ihrig & Associates
SUSTAINABILITY: Atelier Ten
COMMISSIONING CONSULTANT: ADS Engineers
GRAPHICS & SIGNAGE CONSULTANT: Milton Glaser Inc.
COST ESTIMATOR: Davis Langdon
CONSTRUCTION MANAGER: Sciame



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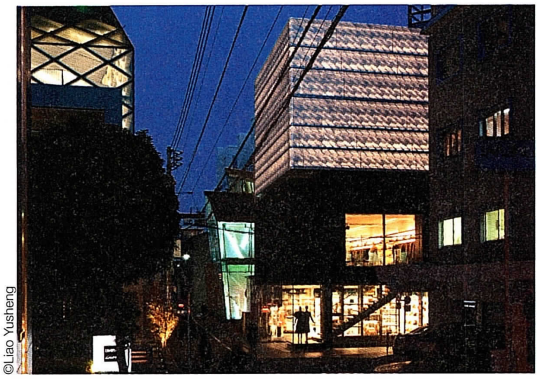
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Theatre for a New Audience at Polonsky Shakespeare Center Brooklyn, NY

Architect: H3 Hardy Collaboration Architecture
Client: Theatre for a New Audience

Located in the heart of the Brooklyn Cultural District, the 27,500-square-foot theater is the first classical theater built in the city in more than four decades. A four-story glass box with reflective gunmetal gray panels rises above a ground-level entrance and cantilevers over a public plaza. Beyond the lobby is the main stage, seating up to 299. Inspired by London's Cottesloe Theatre, the project combines elements of an Elizabethan courtyard theater with modern technology and design aesthetic, allowing multiple configurations to suit changing performances. The project is anticipating LEED Silver certification.


©Nacasa & Partners


©Liao Yusheng

Tōrōishiku (Marc Jacobs Building)
Tokyo, Japan

Architect: Jaklitsch / Gardner Architects
Client: Marc Jacobs International, LLC, and Veloqx Asset Management Corp.

While conforming to zoning requirements allowing for only two floors to be occupied, the 2,800-square-foot, freestanding Tōrōishiku, the Tokyo flagship for Marc Jacobs, establishes a presence in a crowded district. The store contains two main sales floors plus below-grade sales and storage areas. The building surface is treated as striated texture that responds to the divisions of program. An illuminated metal screen (tōrō/lantern) tops the building, visually doubling its height. The second floor (ishi/rock) is clad in blade-shaped porcelain tile, paired and secured by interlocking seismic-resistant joints that act as exterior rain and fire screens. The ground floor (ku/void) is of glass, beckoning shoppers to enter.

◂ Jury: "Beautifully designed and executed. It's a refined concept that fits into the street like a piece of furniture. Basically it's one big billboard, but there's a subtle quietness about it."

JAKLITSCH / GARDNER DESIGN TEAM: Stephan Jaklitsch, AIA, Mark Gardner, AIA, Jonathan Kirk, AIA, Bronson Fung, Toshi Hirai, Palmer Thompson-Moss
ARCHITECT-OF-RECORD: Creative Designers International (core & shell); D. Brain Co., Ltd. (interiors)
LIGHTING DESIGN: L'Observatoire International
GENERAL CONTRACTORS: Kitano Construction Corp. (core & shell); D. Brain Co., Ltd. (interiors)

Jury: "Design intelligence supports a social agenda. It's a modest project with many smart moves. It declares that design needs to be a part of social responsibility." ▸

LOUISE BRAVERMAN, ARCHITECT DESIGN TEAM: Louise Braverman, FAIA, John Gilham, Jing Liu
STRUCTURAL ENGINEER: Liam O'Hanlon Engineering
PLUMBING ENGINEER: Plus Group
CONSTRUCTION MANAGERS: Curtis Bertrand, Roy Greenwald, Matt Krupanski, Astere Niyonkuru
GLOBAL PROCUREMENT: Gam Kagan


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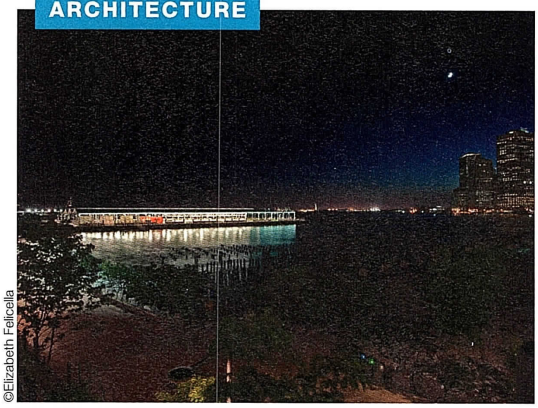
Village Health Works Staff Housing
Kigutu, Burundi

Architect: Louise Braverman, Architect
Client: Village Health Works

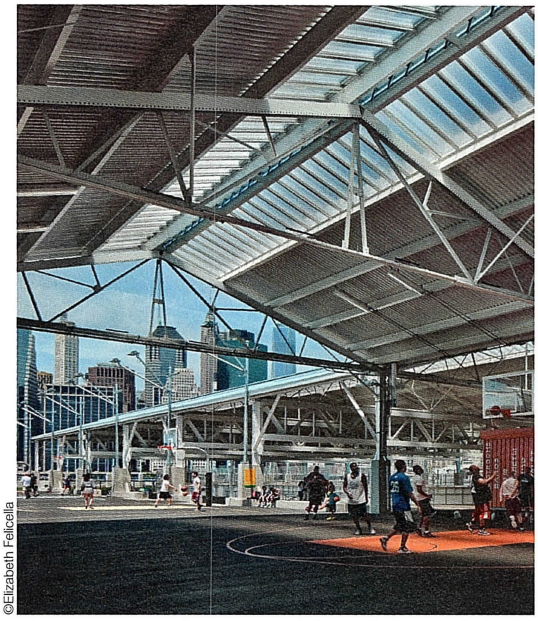
The 6,000-square-foot, 18-bed dormitory is a model for a sustainable future for both the rural village and country. Sited partially below grade, the building uses the earth as insulation for temperature control. Since it is 100% off the grid, power comes from a solar farm. Oversized public porches and entry porches at each private sleeping room befit local communal culture and also enhance airflow, alleviating the need for air conditioning. While the architect worked with locals via Skype, villagers built the housing from local bricks, creating jobs with transferable skills and negating the use of fuel-consuming machines.

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◂ Jury: "This is a modest, low-budget project, and the architect determined what should stay and what should go. Very powerful."

MARYANN THOMPSON ARCHITECTS DESIGN TEAM: Maryann Thompson, FAIA, Evan Mathison, Bill Pevear, Martha Foss, Zac Cardwell

ARCHITECT-OF-RECORD: Easton Architects

LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates

PARK BUILDINGS ARCHITECT & M/E/P: Paulus, Sokolowski and Sartor

STRUCTURAL ENGINEER: Ysrael A. Seinuk

M/E/P ENGINEERS: Becht Engineering (comfort station); AECOM (pier)

LIGHTING DESIGN: Domingo Gonzalez Associates

Jury: "How to reconcile large-scale projects with intimacy of scale. For a large project, it has a sense of place. Quite artfully treated." ▸

Pier 2 at Brooklyn Bridge Park

Brooklyn, NY

Architect: Maryann Thompson Architects
Client: The Brooklyn Bridge Park Corporation

Instead of being demolished to create a new sports complex, an abandoned waterfront warehouse was adaptively reused and transformed into a four-acre recreation hub. Conceived as a "toy box" for Brooklyn Bridge Park, Pier 2 contains courts for basketball, handball, tetherball, and bocce ball, and even has a roller rink. All are suspended between the continuous pier deck surface and the existing roof plane. New corrugated-metal panels cover select parts of the original structure, leaving voids that frame views of the sky, river, and Manhattan Skyline.

PIER 2, CONTINUED

MARINE & SITE INFRASTRUCTURE: AECOM (formerly DMJM Harris)

STORM WATER REUSE CONSULTANT: Nitsch Engineering

GRAPHIC DESIGN: Open

PIER 2, CONTINUED

SOIL SCIENCE: Pine & Swallow

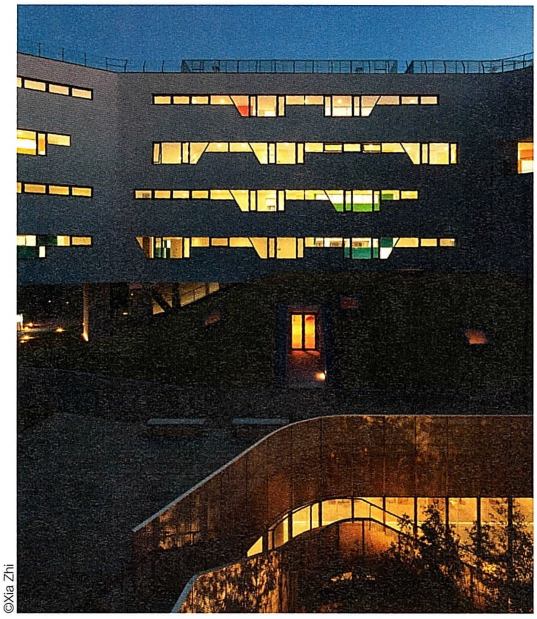
WATER FEATURE CONSULTANT: R.J. Van Seters Company

CODE CONSULTANT: James Macdonald

CONSTRUCTION MANAGER: Turner



©Xia Zhi



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Garden School/Beijing No. 4 High School Fangshan Campus

Beijing, China

Architect: OPEN Architecture
Client: Changyang Government of Fangshan District, Beijing

The design of the 621,863-square-foot school expresses the desire to create more open green spaces. That, combined with site limitations, inspired a vertical strategy of separating the programs into above and below, and inserting multiple gardens in between. The lower part of the building contains large non-repetitive public functions such as the cafeteria, auditorium, gym, and swimming pool, which push up the ground into various mound shapes whose roofs form landscaped gardens. The multistory upper building is a thin, rhizome-shaped super slab that contains the more repetitive programs of classrooms, labs, and dormitories, topped by a continuous urban farm. The project aims to achieve China's first triple-green-star-rated school, a standard that exceeds LEED Gold.

OPEN ARCHITECTURE DESIGN TEAM: Li Hu, Huang Wenjing, AIA, RA, Daijiro Nakayama, Ye Qing, Zhang Hao, Zhou Tingting, Thomas Batzenschlager, Zhang Chang, Jotte Seghers, Wang Yifan, Yu Qingbo

ASSOCIATE ARCHITECT: Beijing Institute of Architectural Design

LANDSCAPE ARCHITECTS: OPEN Architecture + MILAND DESIGN

LIGHTING DESIGN: Lighting Design Partnership International

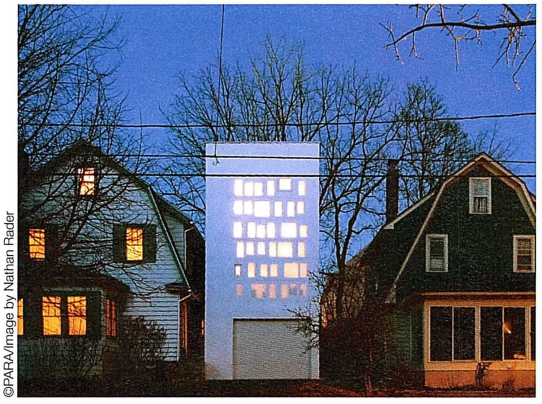
CONSTRUCTION MANAGER: Vanke COFCO

SUSTAINABILITY CONSULTANT: School of Architecture, Tsinghua University

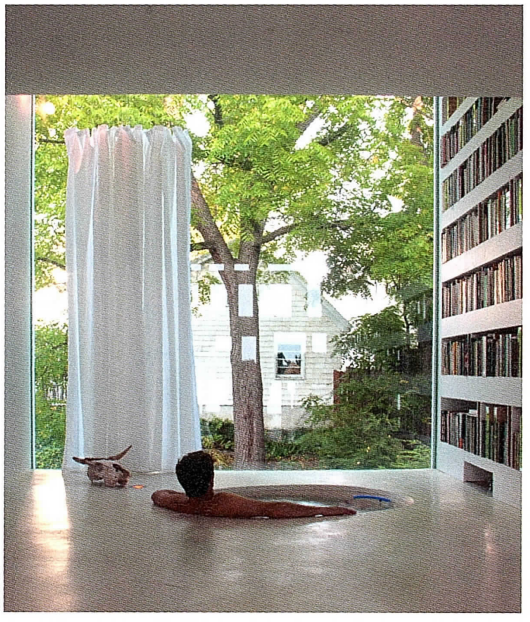
CURTAIN WALL CONSULTANT: Inhabit Group

ACOUSTICS CONSULTANT: Clocell

SIGNAGE DESIGN: Beijing Trycool Culture and Art Development Co., Ltd.



©PARA/Image by Nathan Rader



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Haffenden House
Syracuse, NY

Architect: PARA-Project
Client: Withheld

Wrapped in a translucent, silicon-impregnated fabric that maximizes natural light, the 925-square-foot Haffenden House is a contemplative and secluded writing studio for two poets. Bridged to their existing home at the second level, the studio is otherwise a distinct structure with a garage/breezeway at ground level; a library, bathtub, and writing space on the second; and a reading space on the third. At the rear of the structure, the fabric is used internally as a curtain for privacy, and on the front façade, it treats a grouping of windows as a single surface. The firm is a 2014 New Practices New York winner.

◂ Jury: "Ethereal, magical, and inspired, it brings out the romantic in architects. We were all seduced by it. A man cave with benefits."

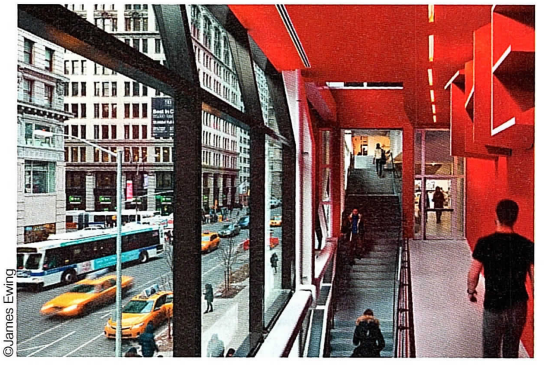
PARA-PROJECT DESIGN TEAM: Jon Lott, AIA, Hilary Pinnington, Min Lam, Cristina Webb
CONSTRUCTION MANAGER: Paul Knepley

Jury: "In some ways, it is unselfconscious in its complexity – a kind of New Brutalism. It's refreshing to see a New York City building that's not all glass." ▸

SKIDMORE, OWINGS & MERRILL DESIGN TEAM: Roger F. Duffy, Jr., FAIA, Mark C. Regulinski, AIA, Christopher P. McCready, AIA, Jonathan T. Cicconi, AIA, Colin A. Koop, AIA, Angelo Arzano, AIA, Kimberly P. Garcia, AIA
RESIDENTIAL ARCHITECT: SLCE Architects
LANDSCAPE ARCHITECT: Mathews Nielsen
STRUCTURAL ENGINEER: DeSimone Consulting Engineers
M/E/P ENGINEER: Cosentini Associates
CIVIL ENGINEER: Langan
LIGHTING DESIGN: Brandston Partnership
LEED CONSULTANT & ENERGY MODELING: Buro Happold
NYSERDA CONSULTANT: ads ENGINEERS
IT/AV/SECURITY: Shen Milsom & Wilke
VERTICAL TRANSPORTATION: VDA
COMMISSIONING: Fulcrum
BLACKWATER SYSTEM: Alliance Environmental Group
ACOUSTICS: Cerami & Associates
FOOD SERVICE: Cini•Little
FAÇADE MAINTENANCE: Entek
THEATER: Fisher Dachs Associates
CODE CONSULTING & EXPEDITOR: Milrose
SIGNAGE: Integral Ruedi Baur Paris
SCHEDULE & COST MANAGEMENT: ProjectConsult
CONSTRUCTION MANAGER: Tishman



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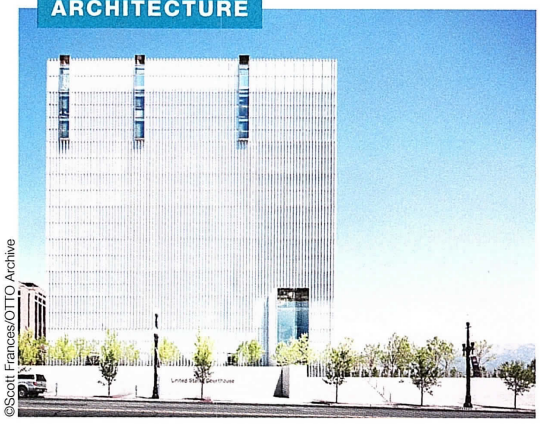
University Center – The New School New York, NY

Architect: Skidmore, Owings & Merrill
Client: The New School

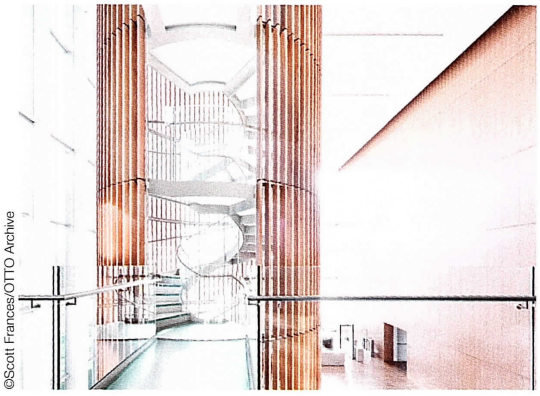
Clad in hand-finished brass shingles interspersed with glazing, the 375,000-square-foot University Center contains a 230,000-square-foot, seven-story campus center in the building's base, and a 135,000-square-foot, nine-story student residential tower. It reimagines the organizing elements of a traditional campus, from quads to classrooms and living quarters, and includes an 800-seat auditorium, the university's main library, and flexible academic and social spaces. The LEED Gold project also employs "active design" strategies, such as the vertical, horizontal, and diagonal campus pathways that facilitate movement through the building, while stimulating interaction among students and faculty.

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◂ Jury: "An elegant, finely-crafted piece in the middle of an open landscape. Exquisitely and rigorously detailed. Beautiful as an object."

THOMAS PHIFER AND PARTNERS
DESIGN TEAM: Thomas M. Phifer, FAIA, Stephen Dayton, AIA, Mitch Crowder, Ina Ko, AIA, Katie Bennett, Robert Chan, Rebecca Garnett, Andrew Mazor, AIA, Jon Benner, Chien Ho Hsu
ASSOCIATE ARCHITECT: Naylor Wentworth Lund Architects
LANDSCAPE ARCHITECT: E. A. Lyman Landscape Architects
STRUCTURAL ENGINEER: Reaveley Engineers + Associates
M/E/P ENGINEERS: Van Boerum and Frank Associates; BNA Consulting
CIVIL ENGINEER: McNeil Engineering
BLAST ENGINEERING: Weidlinger





©Tom Rossiter

United States Courthouse, Salt Lake City Salt Lake City, UT

Architect: Thomas Phifer and Partners
Client: U.S. General Services Administration

Analogous to the monumental buttes of southern Utah, the 400,000-square-foot, 10-story, LEED Gold federal courthouse projects grounded dignity. Glass façades expose the workings of the court; a quilt-work pattern of vertical aluminum sun screens tempers this transparency with a veil that changes with solar orientation and interior use. The building includes 10 courtrooms, 14 judges' chamber suites, administrative offices, and public waiting areas, where daylight is an intrinsic quality of public and individual space. The focal point is the skylit central atrium, with a 10-story glass art installation by James Carpenter Design Associates.

U.S. COURTHOUSE, CONTINUED
GEOTECHNICAL ENGINEER: Gordon Geotechnical Engineering
LIGHTING DESIGN: Fisher Marantz Stone
ARTIST: James Carpenter Design Associates
ACOUSTICS: ARUP
GRAPHICS: Piscatello Design Centre

U.S. COURTHOUSE, CONTINUED
LEED CONSULTANT: CRSA
ELEVATORS: Lerch Bates
POOL DESIGN: Water Design, Inc.
PROJECT MANAGER: U.S. General Services Administration, Public Buildings Service
General Contractor/
CONSTRUCTION MANAGER: Okland Construction

Jury: "We admired how, picking up the height of the adjacent Mies and Saarinen buildings, and with limited land available, they did a modern take on the Gothic tower." ▸

TOD WILLIAMS BILLIE TSIEN ARCHITECTS DESIGN TEAM: Tod Williams, FAIA, Billie Tsien, AIA, Philip Ryan, Felix Ade, Johnny Cho, Azadeh Rashidi, Brian Abell, Aaron Fox, Evan Ripley, Archana Kushe, Forrest Frazier, Annika Bowker, Aaron Korntreger, Aurelie Paradiso, Assoc. AIA
ASSOCIATE ARCHITECT: Holabird & Root
LANDSCAPE ARCHITECT: Hargreaves Associates
STRUCTURAL ENGINEER: Severud Associates
M/E/P ENGINEER: ads Engineers
CIVIL ENGINEER: David Mason & Associates
LIGHTING DESIGN: Renfro Design Group
LEED CONSULTANT: Steven Winters Associates
THEATER CONSULTANT: Schuler Shook

Reva and David Logan Center for the Arts Chicago, IL

Architect: Tod Williams Billie Tsien Architects
Client: University of Chicago

Clad in limestone that varies with the changing light, the 184,000-square-foot Logan Center is designed for the study, practice, and presentation of the visual arts, film, music, dance, and theater. An 11-story tower, a nod to the Neo-Gothic campus spires and the Chicago skyline, stacks smaller studios and performance spaces interspersed with classrooms and music practice rooms to encourage collaboration between disciplines. The adjoining three-story building, scaled to the surrounding community, contains three theaters, a gallery, workshop, café, and visual arts studios. A courtyard serves as a place to gather, teach, or perform. The project's LEED Gold certification surpassed the university's sustainability requirements.

LOGAN CENTER, CONTINUED
ACOUSTICAL/AV CONSULTANT: Kirkegaard Associates
CURTAINWALL CONSULTANT: Axis Group Limited
ELEVATOR CONSULTANT: VDA
CODE CONSULTANT: Jensen Hughes
FILM THEATER CONSULTANT: Full Aperture Systems

LOGAN CENTER, CONTINUED
GRAPHICS CONSULTANT: Pentagram
CONSTRUCTION MANAGER (CAFÉ): Riis Borg
CONSTRUCTION MANAGER: Turner



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Jury: "This is an example where great restraint has great impact. An incremental series of adjustments in the shelving plays to the human eye, and the books become the design."

CLOUDS ARCHITECTURE OFFICE
DESIGN TEAM: Masayuki Sono, Ostap Rudakevych, RA
LIGHTING DESIGN: Dot Dash
GRAPHIC DESIGN: Goto Design
MILLWORK: Design + Delivery Collective
CARPENTRY: Vladimir Nikabadze; John Min
PLYWOOD SUPPLIER: Columbia Forest Products
LIGHT FIXTURE SUPPLIER: AL Lighting Ltd.
LASER ETCHING: Alpha Engraving
CONSTRUCTION MANAGER: AAM Design

St. Mark's Bookshop

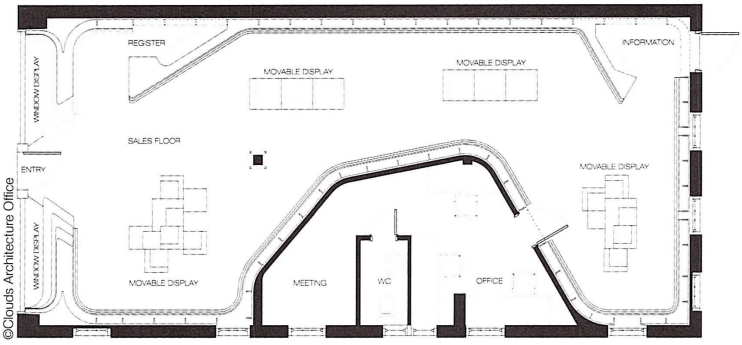
New York, NY

Architect: Clouds Architecture Office
Client: St Mark's Bookshop

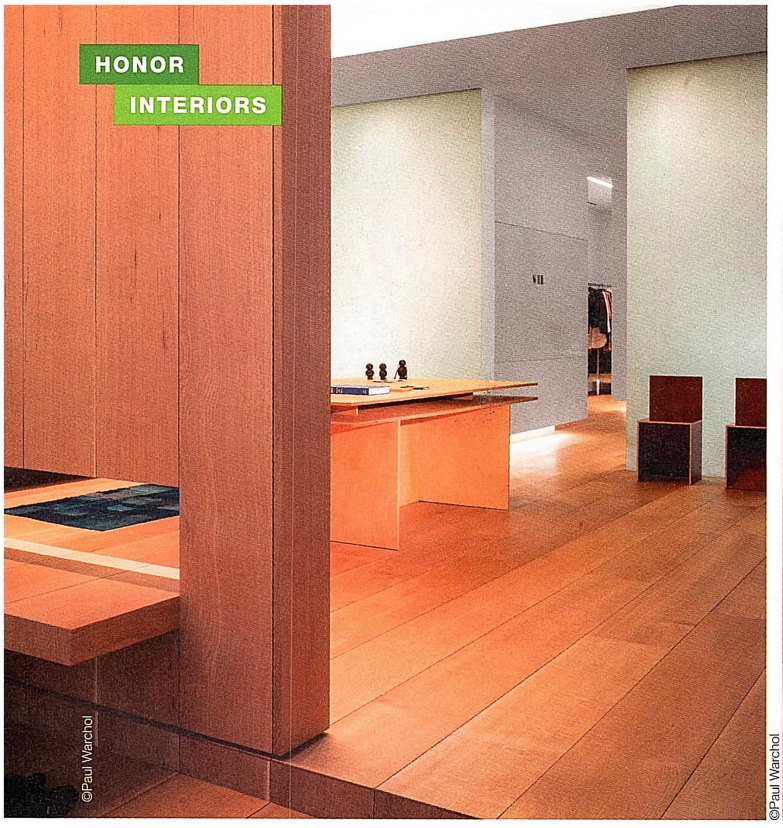
When the highly regarded St. Mark's Bookshop moved to the historic First Houses complex in New York's East Village, its owners asked that the store be able to host events. In response, the design team wrapped the perimeter with almost continuous full-height shelving, freeing up the 1,400-square-foot interior as a flexible use space. Variously stacked units for table displays double as loose seating for events. A private windowed office is created by pulling the shelves on one side towards the center of the space. The resulting diagonal walls activate the interior while facing more of the shelves towards the entrance.

The shelving is designed to stimulate looking. Vertical supports are pulled back to emphasize its horizontal edges. Sharp corners are eliminated, smoothed into continuous horizontal bands that allow the eye to glide around the space without interruption. Browsing is also enhanced by canting the lower runs to tilt book spines towards the gaze of the viewer. Section titles are etched into the wood of the shelving to maintain the lines' continuity. ▲





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INTERIORS



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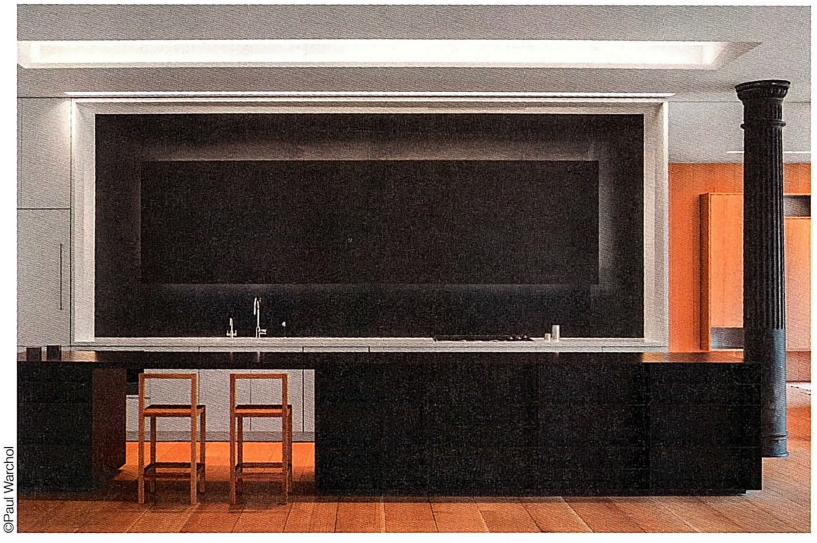
Photographer's Loft

New York, NY

Architect: Desai Chia Architecture
Client: Withheld

This 5,000-square-foot loft residence for a photographer serves as a workspace and gallery for her photography while providing spaces for entertaining. A library/reception area just off the vestibule is for meetings and research, and acts as a hinge for two main zones. The east zone leads directly into the private domain's photography studio and bedroom, while the south zone flows into the public kitchen and dining and living areas. There is also a guest bedroom suite and a large master bathroom, whose immersive light and striated stone offer a respite from the city.

The renovation left only the original cast-iron columns and double-hung windows intact. Design features made of raw steel, satin aluminum, solid oak, and white resin have the presence of minimal art while serving as functional elements for storage, dining, and work. James Turrell's light installations inspired lighting that enhances the architecture. The cut and folded ceiling planes bounce light into the living areas, kitchen, bathrooms, and library, and even rooms without windows feel airy and luminous. The loft's proportions and materials complement the client's collection of Donald Judd and Mid-century Modern furniture. ▲



©Paul Warchol

Jury: "An extremely rigorous approach maintains design integrity throughout the space."

DESAI CHIA ARCHITECTURE
DESIGN TEAM: Katherine Chia, AIA, Arjun Desai, AIA
M/E/P ENGINEER: Rodkin Cardinale Consulting Engineers
LIGHTING DESIGN: Christine Sciulli Light + Design
GENERAL CONTRACTOR: Noranda Special Projects



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◂ Jury: "This is an expert branding exercise that provides a variety of textures, and is in some ways closer to industrial design."

DE-SPEC DESIGN TEAM: Farnaz Mansuri, Assoc. AIA, Tom Shea
ENGINEER-OF-RECORD: Tarantino Consulting Group
SPECIALTY PLASTER: Anthony Chase Studio
MILLWORK: D-cor Design Works
LIGHTING SUPPLIER: Regency Architectural Lighting
GENERAL CONTRACTOR: MG & Company



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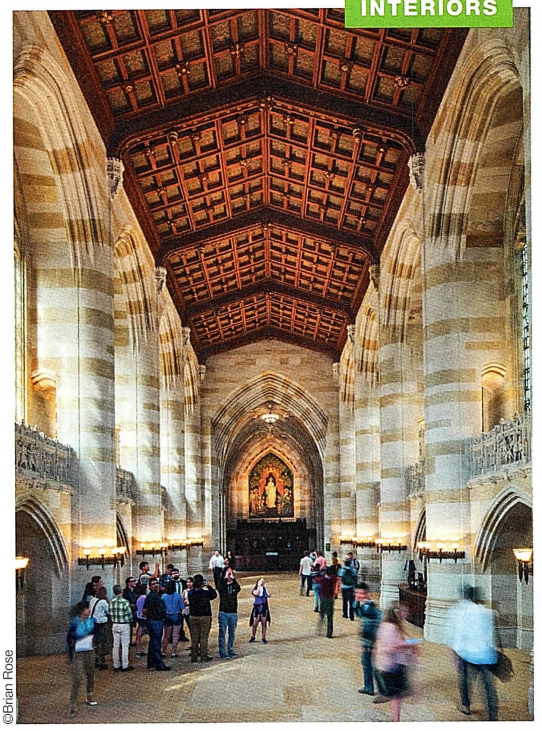
Jury: "The architects were very astute in understanding the different uses of a 21st-century library as opposed to the 1930s, and used great skill in repurposing spaces and new lighting." ▸

HELPERN ARCHITECTS DESIGN TEAM: David Helpern, FAIA, LEED AP BD+C, Margaret O'Donoghue Castillo, AIA, LEED AP BD+C, Donald A. Lasker, AIA, LEED AP BD+C, Karlo Rosete, LEEP AP BD+C, ID+C, Ilpoom Jeong
STRUCTURAL ENGINEER: Silman
M/E/P ENGINEER: AKF
LIGHTING DESIGN: Kugler Ning Lighting Design
MATERIALS CONSERVATOR: Jablonski Building Conservation
CONSTRUCTION MANAGER: Turner

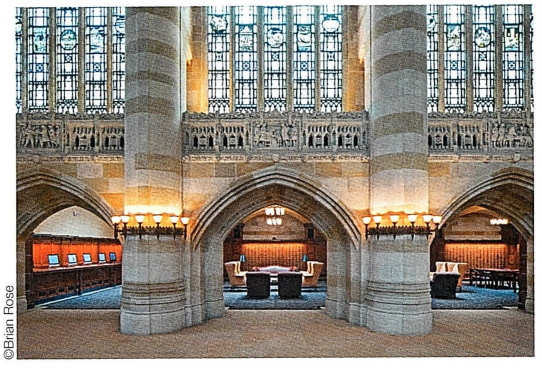
Chilewich
New York, NY

Designer: de-spec
Client: Chilewich Sultan, LLC

This first flagship retail space for the Chilewich brand uses a display system that's a refined version of the peg wall. Twelve-foot-tall, custom black MDF panels line the 800-square-foot shop with a flexible grid that supports a variety of display components. A white rippling volume – housing the lobby, elevator/stair, and bathroom – protrudes into the space, breaking the continuous black perimeter as a softening counterpoint. Solid ebonized oak display pieces sit on the light gray concrete floor.



©Brian Rose



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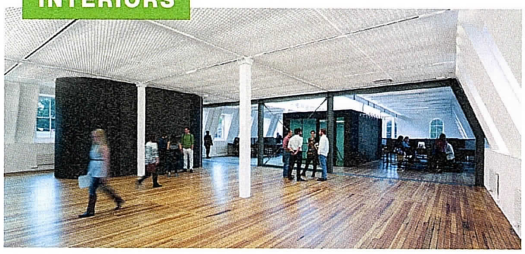
Restoration of the Nave of Sterling Memorial Library at Yale University New Haven, CT

Architect: Helpern Architects
Client: Yale University, administered by the Office of Facilities, Planning and Construction

The Nave is a 13,000-square-foot, 45-foot-high structure that is the library's sole public entrance. Designed by James Gamble Rogers in the 1930s, it is considered his Collegiate Gothic masterwork. This project restored, updated, and reconceived the Nave as a destination rather than a passageway. In the process, the team refurbished the masonry, ornamental metal, painted surfaces, and stained glass. Unoccupied spaces were claimed for air-handling, security equipment, and lighting. The north and south aisles and "sacristy" were transformed for consulting, research, and study, and climate control was introduced.

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Cornell Sibley Hall Ithaca, NY

Architect: LEVENBETTS
Client: Cornell University

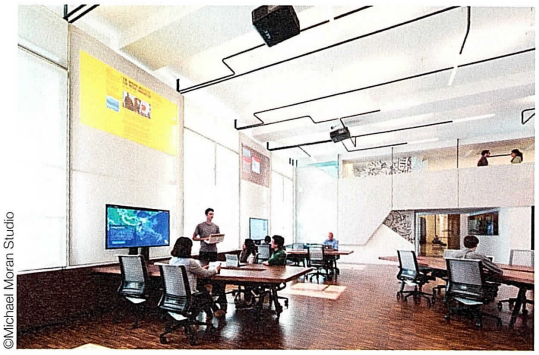
The strategy for renovating historic Sibley Hall's third floor was to provide an open, flexible area, and connect adjacent spaces within the building. The design, which includes new architecture studios, faculty offices, and collaborative teaching areas, establishes a dialogue between contemporary and historic spaces. It offers a more nuanced and, at times, indistinguishable transition between where the restored ends and the new begins. The 8,000-square-foot project meets requirements for LEED Silver for Commercial Interiors.

◂ Jury: "These are sophisticated, restrained insertions that are surgically placed and consistently rigorous."

LEVENBETTS DESIGN TEAM:
David M. Leven, AIA, Stella Betts, Andrew Feuerstein, Eamonn Kelly, Jason A. Hudspeth, Assoc. AIA, Olivia Heung, Sam Weston
STRUCTURAL ENGINEER:
Robert Silman Associates
M/E/P ENGINEER:
LaBella Associates
LIGHTING DESIGN:
Tillotson Design Associates
HISTORIC RESTORATION CONSULTANT:
Walter B. Melvin Architects
CONTRACTOR:
The Pike Company

Jury: "The interior is very adaptable and flexible, and the lighting is ingenious. The space makes a statement in the contrast between rough and smooth." ▸

LTL ARCHITECTS DESIGN TEAM:
Paul M. Lewis, AIA, Marc Jun Tsurumaki, AIA, David J. Lewis, Keith Greenwald, John Morrison, Antonia Wai, Emily Greene
STRUCTURAL ENGINEER: Silman
M/E/P ENGINEER; LIGHTING DESIGN: Buro Happold
LEED CONSULTANT: YR&G
CONSTRUCTION MANAGER: Shawmut



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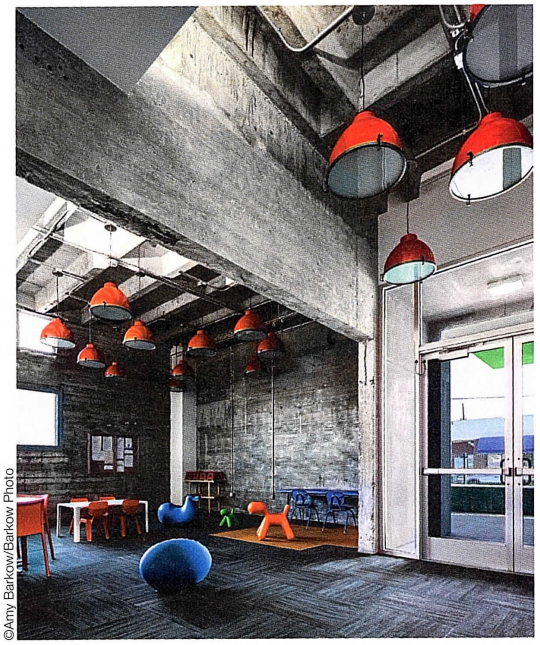


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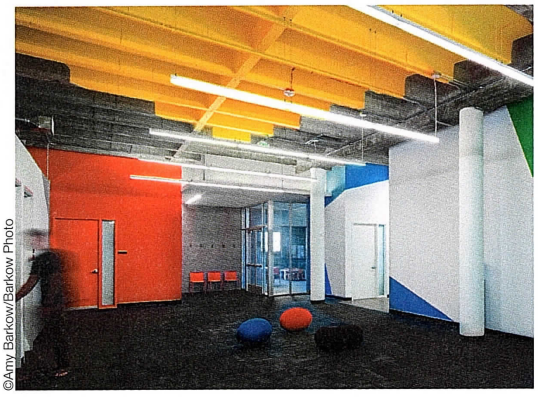
David and Helen Gurley Brown Institute for Media Innovation New York, NY

Architect: LTL Architects
Client: Columbia University School of Journalism; David and Helen Gurley Brown Institute for Media Innovation

An incubator that promotes the technological transformation of journalism, the 4,600-square-foot institute combines offices, meeting rooms, and a double-height workspace that maximizes natural light and openness. A suspended mezzanine of glazed offices overlooks the main space and shelters collaborative meeting rooms below. The workspace's "façade" is split into a walnut base that provides built-in seating, storage, and a bleacher stair – and a scrim that mediates light, conceals technical systems, provides acoustical treatment, and acts as a screen for large-scale projections. Work tables can be reconfigured or "dock" into the perimeter to access flat screens.



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©Amy Barkow/Barkow Photo

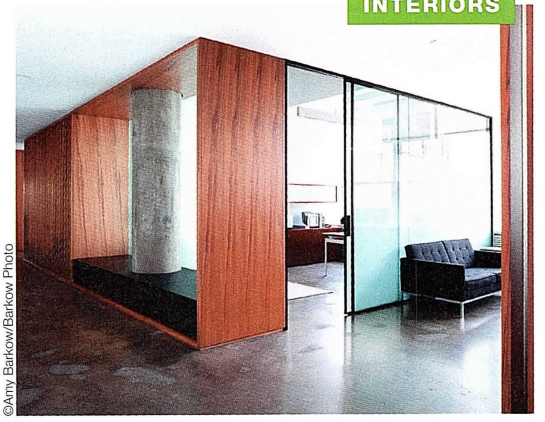
The Guidance Center
Long Beach, CA

Architect: Lynch / Eisinger / Design
Client: Urban Offerings, Dean Nucich (owner)

A former Salvation Army depot was converted into a welcoming mental health center serving disadvantaged children and their families. The center's dense program is clearly organized, with treatment and counseling on the ground floor and organizational headquarters above. The 37,000-square-foot structure was stripped to its concrete shell and selectively perforated to bring natural light inside. Distinctive colors give the exterior a new identity and enhanced visibility; inside, they help offset the center's institutional nature and serve as a wayfinding device.

◂ Jury: "This solution gets maximum effect out of a very limited budget, taking a very dull 1950s building and giving it new energy."

LYNCH / EISINGER / DESIGN TEAM: Christian B. Lynch, AIA, Simon Eisinger, AIA, LEED AP, Angela Afandi, Carolynn L. Karp, Christopher Connock, Christopher Mascari, John Wheeler, Carla Llores, Kangsan Danny Kim
ASSOCIATE ARCHITECT: Balian Architects
STRUCTURAL ENGINEER: Englekirk
M/E/P ENGINEER: IBE Consulting Engineers
SURVEYOR: Hennon Surveying and Mapping
LANDSCAPE ARCHITECT: SWA
LIGHTING DESIGN: OCULUS
CONSTRUCTION MANAGER: The ForeSight Partners



©Amy Barkow/Barkow Photo



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Jury: "The architects brought great restraint in creating this elegant corporate interior." ▸

LYNCH / EISINGER / DESIGN TEAM: Christian B. Lynch, AIA, Simon Eisinger, AIA, LEED AP, Carolynn L. Karp, Christopher Mascari, Angela Afandi, Ga In Sim, Assoc. AIA, Christopher Connock, Scott Sorenson, Carla Llores, John Wheeler
STRUCTURAL ENGINEER; M/E/P/S/FA ENGINEER: Buro Happold
INDUSTRIAL HYGIENIST: Vidaris
LIGHTING DESIGN: Lighting Elysium
INTERIOR GLAZING: Gemino/EurOffice USA
MILLWORK: Island Architectural Woodwork + Tobin Woodworking
CODE CONSULTANT: William Vitacco Associates
COST ESTIMATOR: Stuart-Lynn Company
PRE-DESIGN CONSULTANT: REX
FURNITURE CONSULTANT: Arenson
CONSTRUCTION MANAGER: Unity Construction Development

David Yurman Headquarters
New York, NY

Architect: Lynch / Eisinger / Design
Client: David Yurman, Inc.

This project relocates David Yurman's corporate headquarters, showroom, design studio, and prototyping workshop based on workflow, while accommodating growth. As a collaborative workspace, it offers improved access across 70,000 square feet and four floors, encouraging chance encounters between the various departments and increased productivity. Supporting the departments are breakout spaces, wellness rooms, and "phone booths" for private conversations. Design features include C-suite offices conceived as jewelry boxes; blackened steel benches for informal meetings; and sandblasted walls, columns, and floor slabs that expose the concrete superstructure.

HONOR

URBAN DESIGN



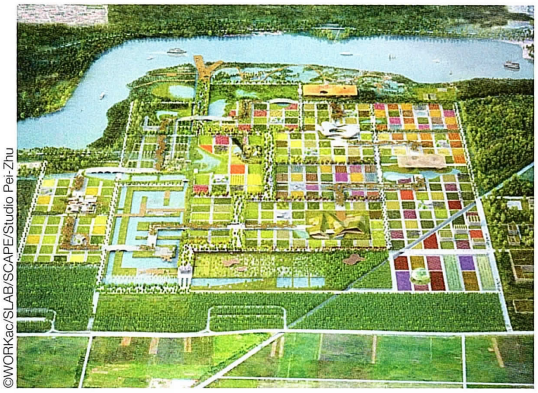
©WORKac/SLAB/SCAPE/Studio Pei-Zhu

Beijing Horticultural Exposition Masterplan and Pavilions Beijing, China

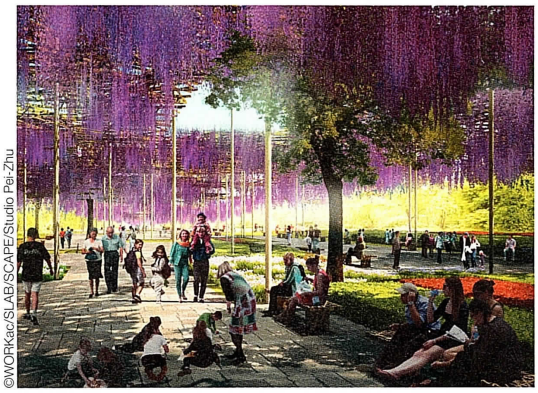
Urban Designers: WORK Architecture Company; SLAB Architecture; SCAPE Landscape Architecture; Studio Pei-Zhu
Client: Beijing Municipal Bureau of Landscape

Most expo sites are abandoned once they've outlived their function, but the 2019 International Horticultural Expo is master planned for a future beyond the lifespan of the 162-day event. Focusing on walkability, the 2,372-acre site features a meandering central axis/spine and a "fishbone" system of walkways that are inspired by the circulation paths found in the traditional Chinese garden.

Thirteen different gardens, each representing a different country, are organized into 13 different biozones based on their biophysical features rather than national borders. A covered walkway loops around the site, intersects the axis, and connects six pavilions. One employs traditional Chinese construction methods; another is raised to create sheltered spaces underneath and connects exhibition halls that represent the five continents; still another includes a roof that echoes the rhythm of the nearby river and whose large canopy shelters an indoor theater and outdoor performance space. A 260-foot-tall observation deck tower composed of local materials is designed to grow into a self-sustaining natural habitat. A water treatment system collects, filters, and releases clean water into the river. Post-expo, the site will be reverted to gardens and agricultural uses, and the pavilions reused to complement a new permanent cultural conference zone. ▲



©WORKac/SLAB/SCAPE/Studio Pei-Zhu



©WORKac/SLAB/SCAPE/Studio Pei-Zhu

Jury: "Most impressive was the way the team considered the full life cycle of the site."

WORK ARCHITECTURE COMPANY (WORKAC) DESIGN TEAM: Daniel E. Wood, AIA, Amale Andraos, Assoc. AIA

SLAB ARCHITECTURE DESIGN TEAM: Jeffrey R. Johnson, AIA, Jill Leckner

SCAPE LANDSCAPE ARCHITECTURE DESIGN TEAM: Kate Orff, ASLA

STUDIO PEI-ZHU DESIGN TEAM: Zhu Pei Zhu Pei

ASSOCIATE ARCHITECTS: SLAB Architecture; Studio Pei-Zhu



©BIG – Bjarke Ingels Group / Bloomberg / Daniel Acker



©BIG – Bjarke Ingels Group



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The Dryline

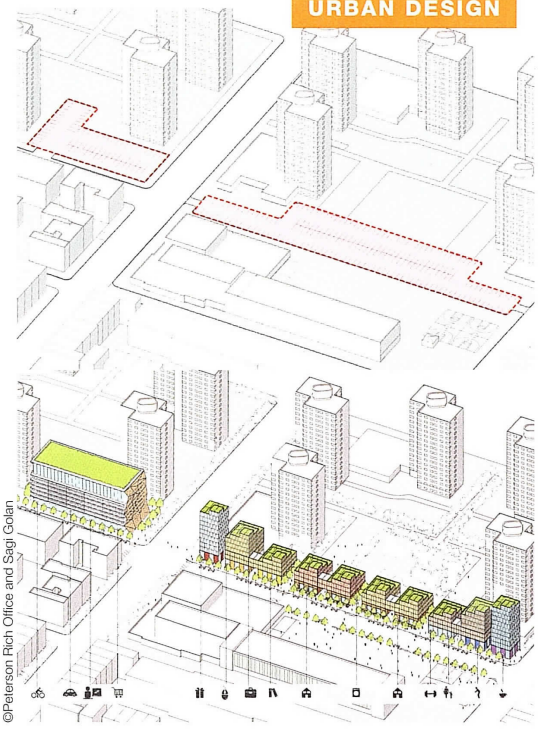
New York, NY

Architects: BIG – Bjarke Ingels Group and ONE Architecture
Client: U.S. Department of Housing and Urban Development, Rebuild by Design

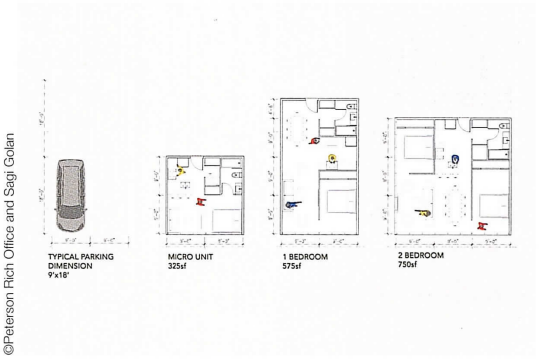
The Dryline is a 10-mile ribbon that winds along the Manhattan waterfront, from West 57th Street down to the Battery and up to East 42nd Street, with a protective framework against future superstorms. It also doubles as a series of recreational amenities with neighborhoods tailoring their own set of programs, functions, and opportunities. Varied components are designed to work independently or in concert. City officials are currently working with residents from Montgomery Street to East 23rd Street on the design of their portion. It will include a "Bridging Berm" to offer protection to many of the most vulnerable sites, and also improve waterfront access.

◂ Jury: "A well-thought-out design for a new architectural infrastructure that produces different programs according to section. The architecture becomes an extension of what already exists."

BIG DESIGN TEAM:
Bjarke Ingels, Kai-Uwe Bergmann, AIA, RIBA, Thomas Christoffersen, Jeremy Siegel, Daniel Kidd
PLANNER: ONE Architecture
LANDSCAPE ARCHITECT:
Starr Whitehouse Landscape Architects and Planners
SENIOR PLANNER AND WATER MANAGEMENT ENGINEER:
ARCADIS
ASSOCIATE ENGINEER:
Buro Happold
CONSULTANT: James Lima Planning + Development
SENIOR ECOLOGIST:
Green Shield Ecology
ENGINEERING CONSULTANT:
Level Agency for Infrastructure
SENIOR CULTURAL CONSULTANT:
AEA Consulting
GRAPHIC DESIGNER:
Project Projects



©Peterson Rich Office and Sagi Golan



©Peterson Rich Office and Sagi Golan

9x18

New York, NY

Architect: Peterson Rich Office and Sagi Golan
Client: None

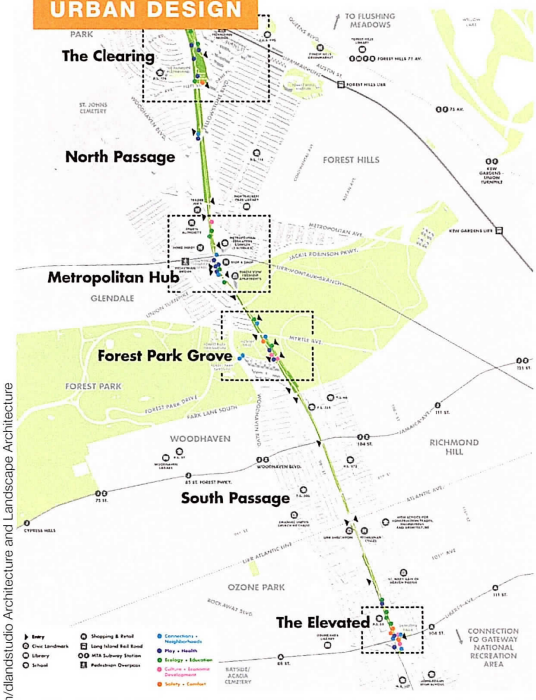
The study 9x18 (the dimensions of typical parking space) considers how parking could be an agent of change towards achieving Mayor Bill de Blasio's affordable housing goals. The project illustrates how current parking requirements in the city's zoning regulations have resulted in underutilized space and problematic urban design, and, consequently, proposes revisions to the code. The study also demonstrates the potential of these spaces for the development of affordable housing. Notably, New York City Housing Authority sites contain 20.36 million square feet of surface-level parking lots, which present opportunities for strategic infill housing and additional amenities.

Jury: "A very good provocation to rethink the land-use situation in New York and other cities." ▸

PETERSON RICH OFFICE AND SAGI GOLAN DESIGN TEAM:
Miriam Peterson, Assoc. AIA, Nathan Rich, Lauren Johnson, Sagi Golan, Assoc. AIA; developed during the Total Reset fellowship at the Institute for Public Architecture.

MERIT

URBAN DESIGN





©Both images: WXY architecture + urban design/dlandstudio Architecture and Landscape Architecture

The QueensWay

Queens, NY

Architect/Planner: WXY architecture + urban design
Landscape Architect: dlandstudio Architecture and Landscape Architecture
Client: The Trust for Public Land; Friends of the Queensway

The plan for the QueensWay is the result of a year-long community engagement process to transform a blighted, 3.5-mile stretch of abandoned railway. The linear park connects multiple communities in Central Queens to Forest Park, the borough's third largest park, and offers new recreational opportunities for the 322,000 people living within a mile of the project. The proposal, which includes a set of paths that vary from trail to ravine to elevated infrastructure, was able to negotiate the challenges and opportunities of creating a new public park, while being sensitive to the economic, social, environmental, and infrastructural dynamics surrounding it.

◂ Jury: "The project is much less of a design approach than the High Line, but its circulation spine connecting amenities makes it useful and viable, and engages communities that have been marginalized."

WXY DESIGN TEAM: Claire Weisz, FAIA, Adam Lubinsky, Ph.D., AICP, Mark Yoes, AIA, Alice Shay, Paul Salama, Jacob Dugopolski, AIA, Tyler Silvestro, Mathew Suen, Olivia Lerner, Maiko Shimizu, Gavin Barber, Will Martin

DLANDSTUDIO DESIGN TEAM: Susannah Drake, FASLA, AIA, Halina Steiner, Jesse Catalano, Karyssa Halstead, Nick Jabs, Yong Kim, Kevin Latusek, Forbes Lipschitz, Lindsey Nelson, Brett Seamans

STRUCTURAL/CIVIL ENGINEER: Weidlinger

M/E/P ENGINEER: Sabir, Richardson & Weisberg

TRANSPORTATION PLANNING: Sam Schwartz Engineering

LIGHTING DESIGN: Renfro Design Group

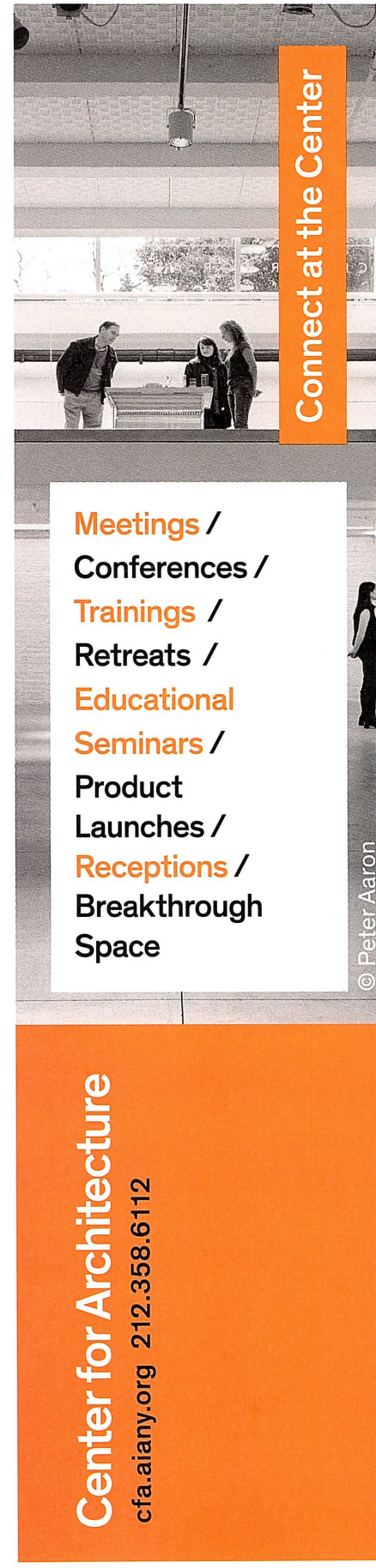
GREEN INFRASTRUCTURE: eDesign Dynamics

ECONOMIC ANALYSIS: HR&A Advisors

COMMUNITY PARTICIPATION: Hester Street Collaborative

WEB DESIGN AND DEVELOPMENT: Yeju Choi; WXY

SOCIAL MEDIA SPECIALIST: linepointpath



Rethinking Refugee Communities

Architect: Ennead Architects
Project Partners: United Nations High Commissioner for Refugees; Stanford University Freeman Spogli Institute for International Studies

More than 10.5 million refugees are dispersed across the globe, many living in camps where the average stay is 17 years. In a partnership with Stanford University and the United Nations High Commissioner for Refugees (UNHCR), Ennead Architects helped UNHCR meet its commitment to "enable refugees to access and live in dignity in secure settlements that improve their social, economic, and environmental quality of life as a community."

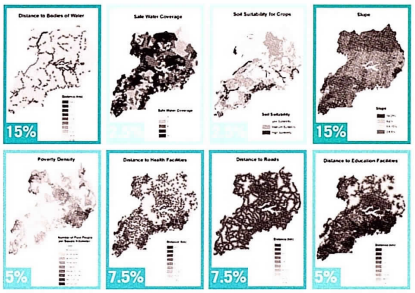
Jury: "This is laudable for how it brings design into the conversation about settlements, and shows how architects can provide frameworks for a new paradigm, challenging institutional thinking in the process."

ENNEAD ARCHITECTS DESIGN TEAM: Don Weinreich, AIA, Eliza Montgomery, Gregory G. Canaras, AIA, Michael Caton, Jeffrey Geisinger, AIA, LEED AP, Dalia Hamati, Vram Malek, AIA, Amy Maresko, Daniel G. Walsh, AIA

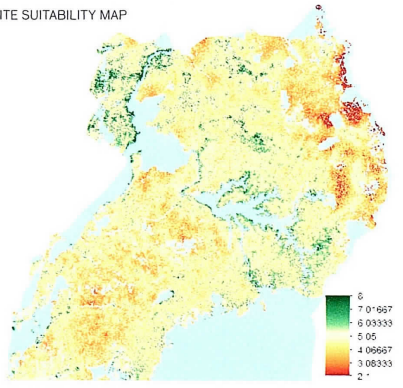
Due to daunting political conditions and shortage of land, some refugee settlements can't meet established guidelines. This project will nurture relationships among refugees and host communities with an eye towards durable solutions and exit strategies. A "toolkit" framework integrates information, design, technical tools, and the expertise of multiple disciplines and stakeholders to better plan settlements. Operating at the macro, mezzo, and micro levels, it covers three stages of camp evolution: contingency, durable, and exit. The toolkit enables UNHCR to holistically plan and design settlements by improving the campsite selection process and defining ways to link refugee and host communities for mutual benefit. It also results in camps that maintain a sustainable relationship between refugees and the land. ▲

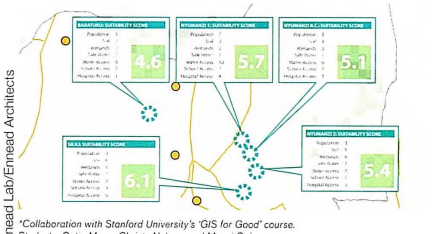
MACRO Site Selection

ENVIRONMENTAL & SOCIAL DATA LAYERS



SITE SUITABILITY MAP

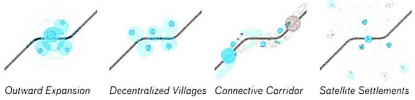




*Collaboration with Stanford University's 'GIS for Good' course. Students: Catie Mong, Christy Nelson, and Monzi Oni

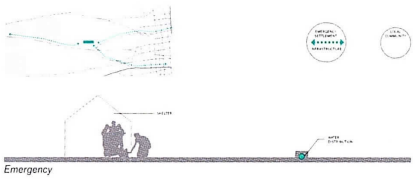
MESO Shared Use

PLANNING TYPOLOGIES

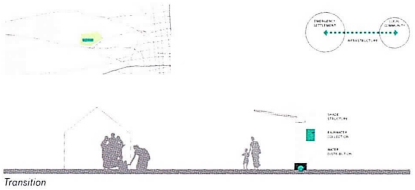


Outward Expansion | Decentralized Villages | Connective Corridor | Satellite Settlements

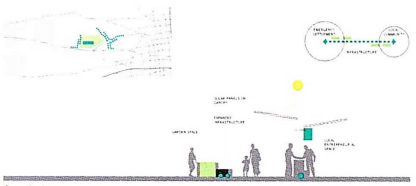
HOST - REFUGEE SHARED USE OVER TIME



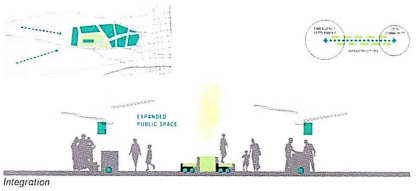
Emergency



Transition



Sustainable



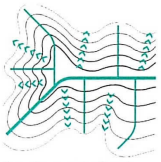
Integration

MICRO Site Design

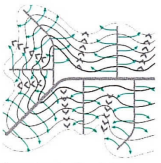
ENVIRONMENTAL CONDITIONS



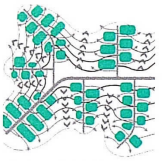
Topography Analysis



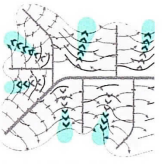
Step 1: Locate major ridges & valleys



Step 2: Locate minor drainage channels



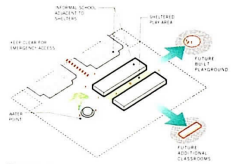
Step 3: Locate settlement zones



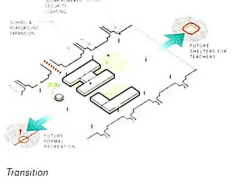
Step 4: Locate flexible open space buffer

PROGRAMMATIC & SPATIAL ADAPTATION PARAMETERS

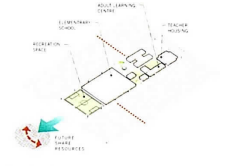




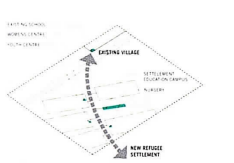
Emergency



Transition



Sustainable



Integration

©Ennead Lab/Ennead Architects



©BarkowPhoto, courtesy The Living

Jury: "This project is a great example of cradle-to-cradle research and recycling. It brings a new approach to biodesign and makes it formally exciting."



©BarkowPhoto, courtesy The Living

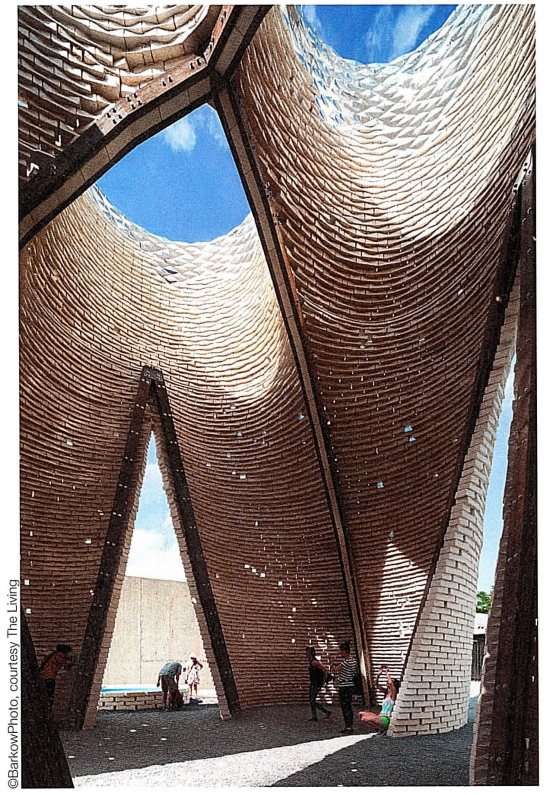
Hy-Fi Queens, NY

Architect: The Living
Client: Museum of Modern Art and MoMA PS1

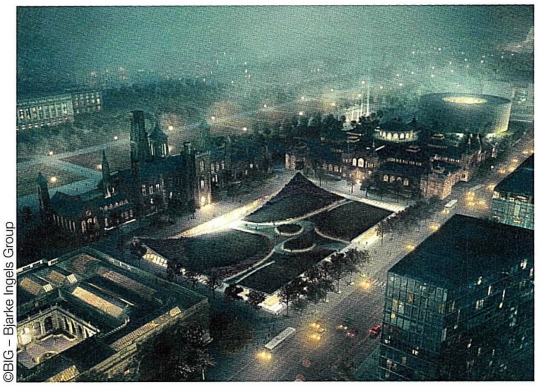
The winning project of the MoMA PS1's 2014 Young Architects Program was a 40-foot-tall circular tower that hosted public cultural events for three months in the summer. Made almost entirely of organic and reflective bricks, the temporary structure inverted the logic of load-bearing brick construction to create a gravity-defying effect. Instead of being thick and dense at the bottom, it was thin and porous, calibrated to create a cool microclimate by drawing cool air in the bottom and pushing hot air out the top.

The organic bricks, which make up most of the tower, were completely compostable and produced on site through a revolutionary combination of corn stalks and specially developed living root structures. The custom-made reflective bricks used a new daylighting mirror film invented by 3M, and were the growing trays for the organic bricks. They were also incorporated into the final construction before being shipped back to 3M for use in further research. At summer's end, the organic bricks were composted by team members, who gave the resulting soil to local community gardens. ▲

THE LIVING DESIGN TEAM: David Benjamin, John Locke, AIA, Danil Nagy, Damon Lau, Dale Zhao, Ray Wang, Jim Stoddart
LANDSCAPE CONSULTANT: SCAPE / Landscape Architecture
STRUCTURAL ENGINEER: Arup
ORGANIC MATERIALS: Ecovative
DAYLIGHTING MATERIALS: 3M
MASONRY: PMA Construction
SOFTWARE: Autodesk Dynamo
STRUCTURAL TESTING: Columbia Engineering Carleton Strength and Materials Laboratory
NATURAL COATING: Audrey Louise Reynolds
NATURAL WEATHERPROOFING: Silacote
FOUNDATION SUPPLIER: Krinner
SALVAGED MATERIAL & COMPOST: Build it Green!
WIND ENGINEER: BMT Fluid Mechanics
ENVIRONMENTAL ENGINEER: Atelier Ten
ACCELERATED AGING: Advanced Metal Coating
FABRICATION: Associated Fabrication; LeeLABS
CONSTRUCTION MANAGER: Art Domantay Artwork



©BarkowPhoto, courtesy The Living


©BIG – Bjarke Ingels Group


©BIG – Bjarke Ingels Group


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Smithsonian Institution South Mall Campus Master Plan

Washington, DC

Architect: BIG – Bjarke Ingels Group
Client: Smithsonian Institution

This proposed master plan for the Smithsonian's South Mall Campus carefully reinterprets the elements already present. To be implemented over a 10- to 20-year period, it will improve and expand visitor services and education, create clear entrances and connections between museums and gardens, and replace dated MEP systems. The plan includes the revitalization of the iconic Smithsonian Castle, new mall-facing entrances to the National Museum of African Art and the Arthur M. Sackler Gallery, and improved visibility and access from the Freer Gallery of Art to the Hirshhorn Museum.

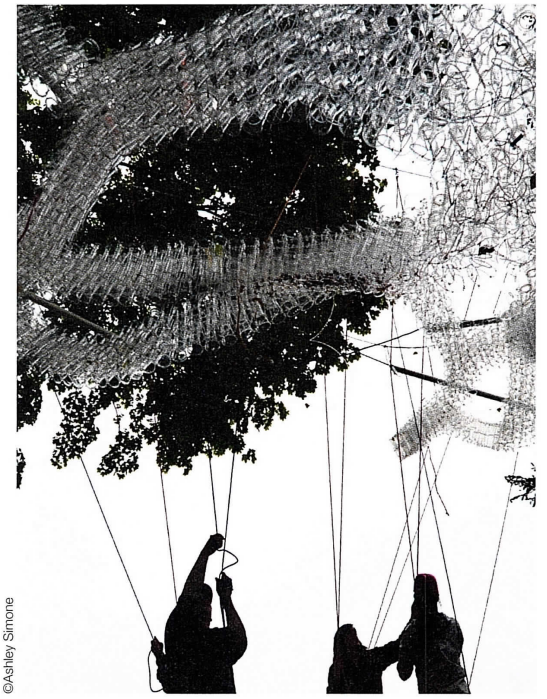
◂ Jury: "The architects adeptly handled the complex integration of the Smithsonian's five different properties, and brought a clear vision and execution in its proposal."

BIG DESIGN TEAM: Bjarke Ingels, Thomas Christoffersen, Ziad Shehab, AIA, Daniel Kidd Sean Franklin, Kai-Uwe Bergmann, AIA, RIBA
LANDSCAPE ARCHITECT: Surfacedesign
STRUCTURAL ENGINEER: Robert Silman Associates
M/E/P ENGINEER: GHT
CIVIL ENGINEER: WMC
SUSTAINABILITY/ENERGY: Atelier Ten
HISTORIC PRESERVATION: EHT Traceries
FIRE PROTECTION/LIFE SAFETY: The Protection Engineering Group
COST ESTIMATOR: VJ Associates
FOOD SERVICE: FDS Design Studio
MATERIALS MANAGEMENT PLANNING & DESIGN: Kleinfelder
PROTECTIVE DESIGN/BLAST ENGINEER: Weidlinger
NEPA & TRANSPORTATION: Stantec
GEOTECHNICAL ANALYSIS: Haley & Aldrich
SEISMIC UPGRADE FEASIBILITY STUDY: Forell/Elsesser Engineers

Jury: "This was an exciting project for engaging with the public, and resulted in an ethereal structure that celebrated the collective." ▸

CDR STUDIO DESIGN TEAM: Victoria Rospond, AIA, Felix Jonathan Dreyfous, AIA, LEED AP, Lea Cloud, AIA, LEED AP, Ekaterina Zavyalova, Kimberly F. Tate, Rehanna Rojiani, Shu Yang, Ryan Miller, Yelena Rayster, Ken Almstead, Thomas Gallione
STRUCTURAL ENGINEER: SEAoNY
ENGINEERING CONSULTANT: Sustainable Engineering Solutions
ARBORIST: Almstead Tree & Shrub Care Co.
GENERAL CONTRACTOR: Ryan Associates


©Ashley Simone

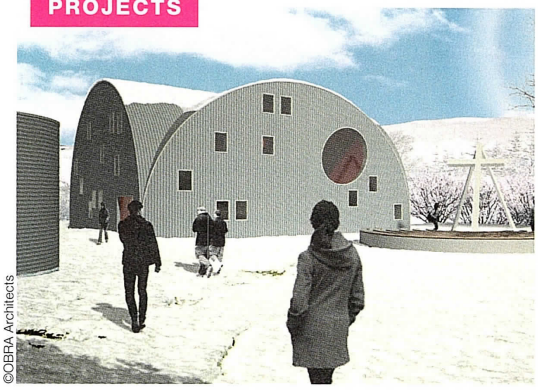

©Ashley Simone

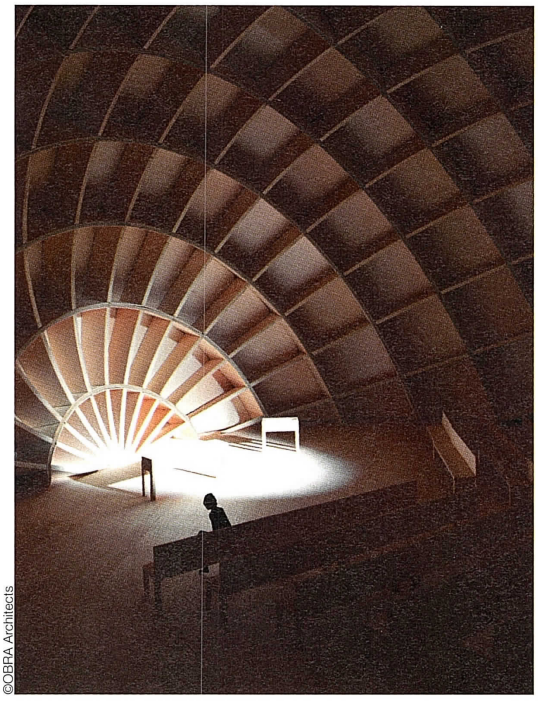
Governor's Cup Pavilion

New York, NY

Architect: CDR Studio Architects
Client: FIGMENT/ENYA/SEoNY

Sited on Governors Island for the summer of 2014, the pavilion was the result of far-reaching teamwork. Inspired by the structural strategies of tape-lace crochet techniques, it acknowledged the 100 billion cups that yearly accumulate in landfills. The tape-beam loops wrapped through and around trees, forming a serpentine canopy that was in-filled with lacy constellations of plastic cups. The sun's daily passage was reflected in the glow of the structure's different densities, while wind audibly filtered through the cups. The pavilion became a place for gathering, interaction, and performances.


©OBRA Architects


©OBRA Architects

◄ Jury: "The design deftly turned the oculus typology in sacral architecture on its head to welcome effect."

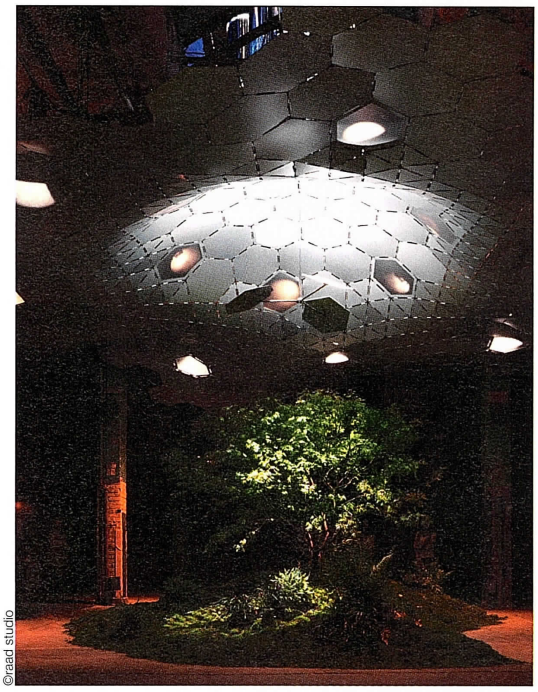
OBRA ARCHITECTS DESIGN TEAM: Pablo Castro-Estevez, AIA, Jennifer Lee, AIA, LEED AP
ASSOCIATE ARCHITECTS: Don Lawrence Architect; Verte landskap – arkitektur
LANDSCAPE ARCHITECT: OBRA Architects

Church in the Arctic

Tana Bru, Norway

Architect: OBRA Architects
Client: Committee for the Church at Tana Bru, Tana Joint Ecclesiastical Unit

This proposal gives Tana Bru a new church as well as a social center for the town. The low bush of the site's birch trees is molded to create a series of spaces that contain the new church and existing chapter house. A simple structure of steel members clad in corrugated aluminum, the building's form will capture the low light of northern latitudes. The interior spaces, finished in birch panels, lead from socially shared to personal areas. The church's oculus is located to capture the most amount of light throughout the year.


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Jury: "What was really interesting was the technological invention of light collectors – providing shade at street level and illuminating empty or underutilized below-grade space." ►

RAAD STUDIO DESIGN TEAM: James Ramsey, Kibum Park, Jay Jaeyual Lee, Sang-yun Han
STRUCTURAL, M/E/P, CIVIL, GEOTECHNICAL ENGINEER; LIGHTING DESIGN: Arup
ECONOMIC DEVELOPMENT CONSULTANT: HR&A Advisors

The Lowline

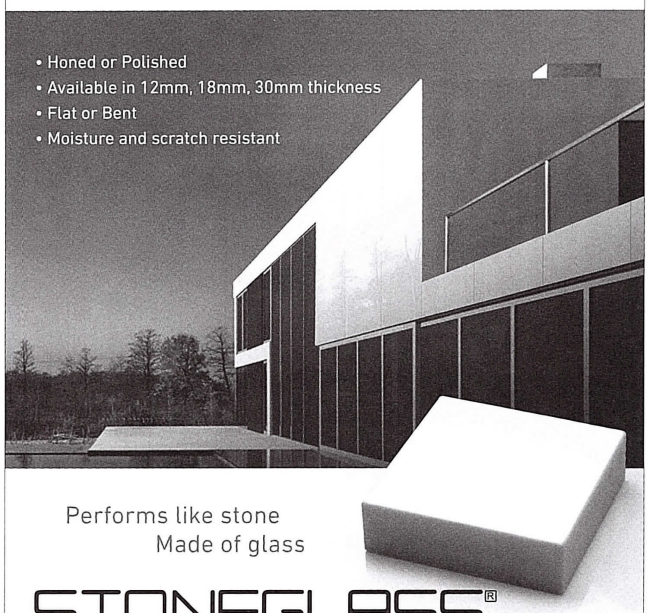
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Designer: raad studio
Client: The Lowline

The Lowline, the world's first underground park, will use innovative solar technology to illuminate a historic trolley terminal under Delancey Street on Manhattan's Lower East Side. Opened in 1908 but unused since 1948, the terminal retains striking features like remnant cobblestones, crisscrossing rail tracks, and vaulted ceilings. It is also directly adjacent to the Essex Street subway stop, allowing park visitors and subway riders to interact. Once built, The Lowline will be a dynamic cultural space, featuring a diversity of programming, youth activities, and retail.

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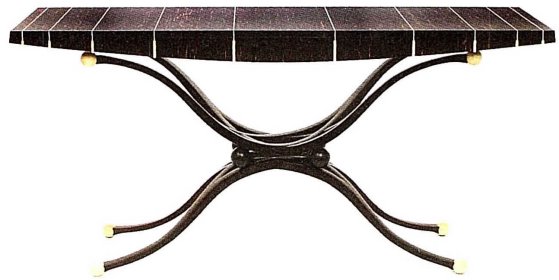
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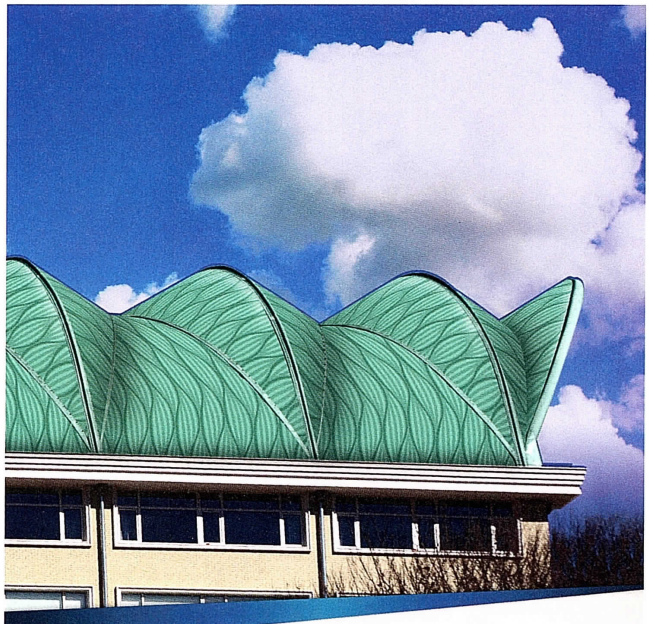
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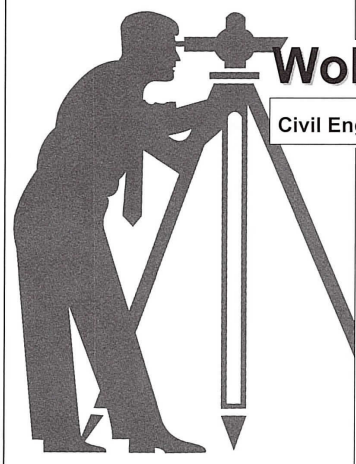


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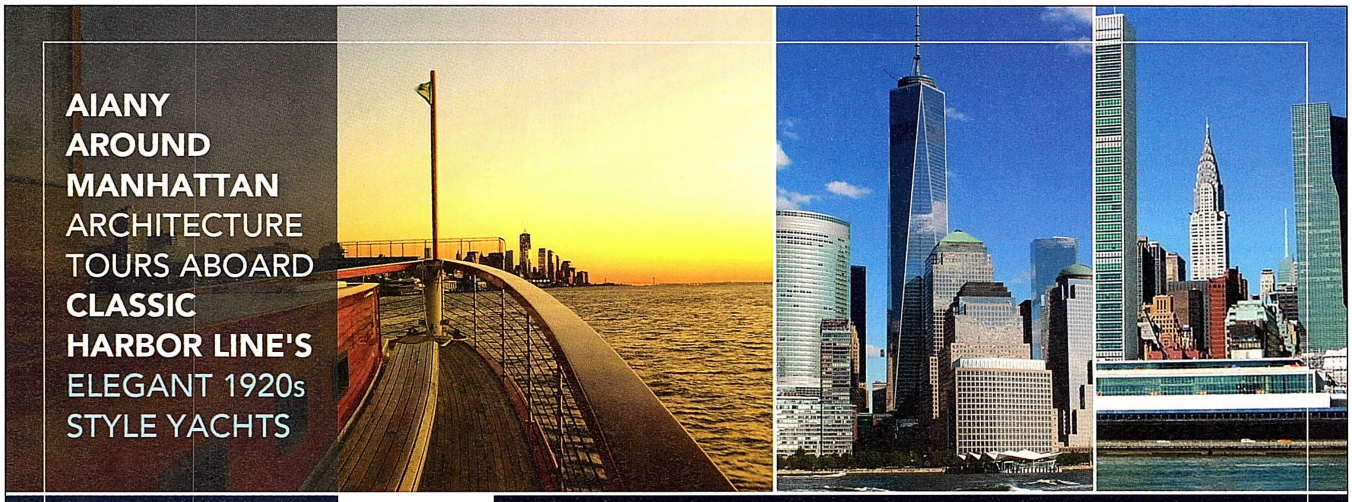
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Design Matters – to Everyone

LETTER FROM THE INTERIM EXECUTIVE DIRECTOR

These "Last Words" are my first words in my new position as interim executive director of the Center for Architecture and the AIA New York Chapter. Until a permanent director is appointed, I hope to reflect on issues that are front and center in the building and design community today. The creation of the Center for Architecture as a 501(c)(3) organization and its own board of directors (with its current president, Joseph F. Tortorella, PE), along with AIANY Chapter continuing as a 501(c)(6), (with its current president, Tomas J. Rossant, AIA), provides an opportunity for growth in both institutions. The Center will continue its excellent work in programming events and exhibitions, fed largely by the energy of the AIANY Committees, but will also be free to grow as a cultural venue and become an even bigger window to the public on what architects do and the value they bring to the city (which I'll discuss in future issues of *Oculus*). The service of its members will continue to be the top priority for the AIANY, with a large part of its function being advocacy on behalf of the profession.

Among the current advocacy issues on our agenda is the need to convince the current NYC mayoral administration of the value of good design – not just for the betterment of the city's urban environment, but as a tool in the administration's stated goal of social equity. One feature of what Mayor Bill de Blasio has called the "tale of two cities" is the disparity not only in income, housing, education, and social services, but also in good urban design, access to good parks and open space, and the general design quality of the urban realm. The power of GIS mapping reveals all too clearly that low-income areas and communities of color are lacking quality urban environments. And, too often, improvement comes only when those neighborhoods are "gentrified" by an influx of wealthier residents, displacing the poorer inhabitants to another neighborhood. It does not have to be so. We should be able to improve our city without displacing the very citizens we are trying to serve. An effective housing policy that does not cause speculation and displacement is important; so, too, is good urban design. Understanding the extent of the city's influence on the urban environment (streets, sidewalks, parks, plazas, schools, firehouses, post offices, health centers, libraries, etc.) makes the need for good public sector design clear and paramount.

This issue of *Oculus* features the 2015 AIANY Design Awards. One aim of any awards program, of course, is to recognize and encourage excellence. The winners also provide a showcase to the public of what good architecture is and how it can benefit the community as a whole. Too often, architecture is associated in the public mind with luxury real estate and design in the service of the 1%. But among this year's awardees, you will find three low-cost housing projects, four schools, a museum, a theater, and even a study of refugee communities. This is the work that needs to be seen by the general public and our government.

The Design Awards exhibition at the Center epitomized how the AIANY and the Center for Architecture work together to get across the message that design matters and is not just a service for the wealthy. It makes a difference in all our lives.

David Burney, FAIA
Interim Executive Director
AIA New York Chapter and Center for Architecture

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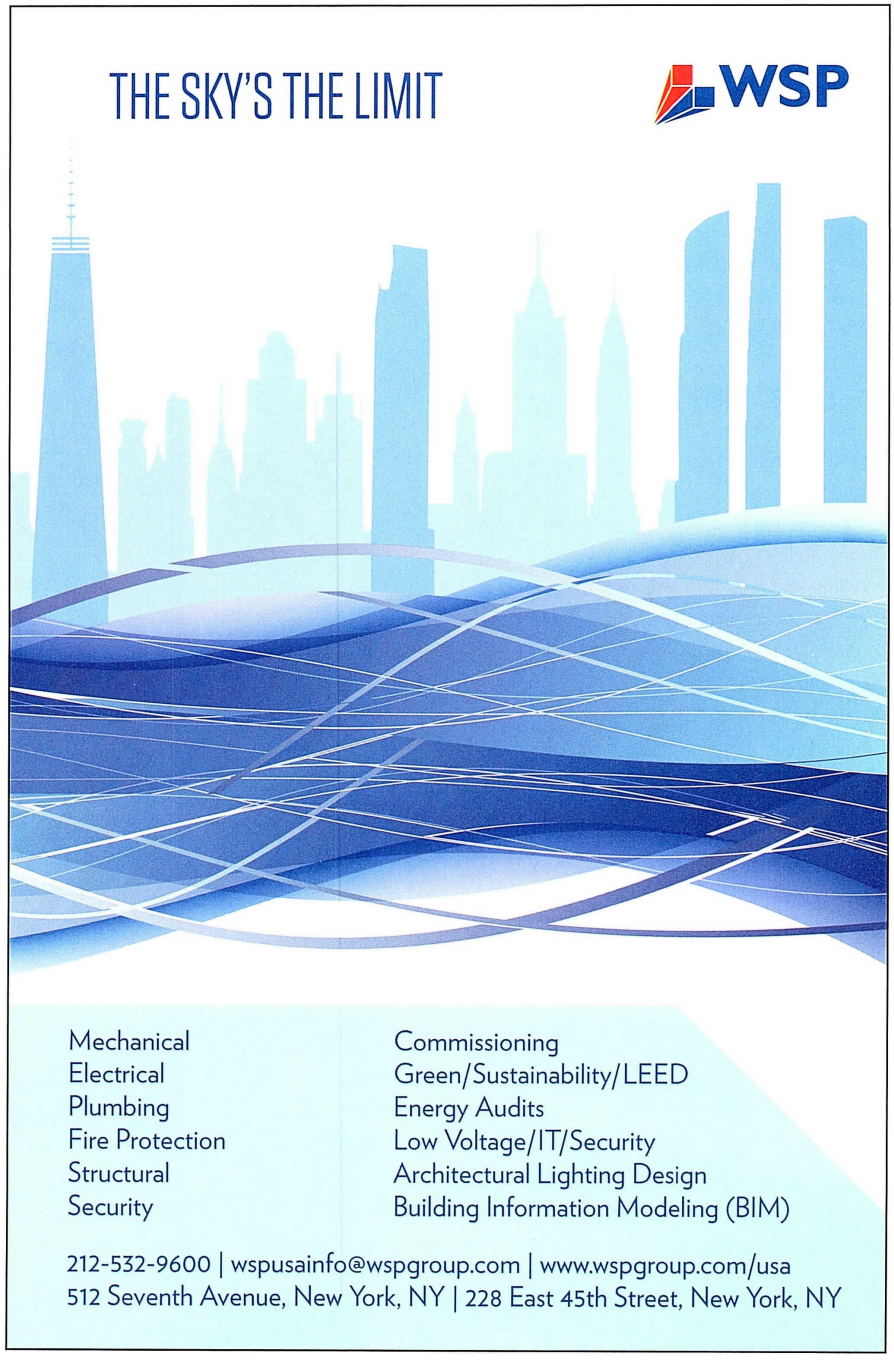
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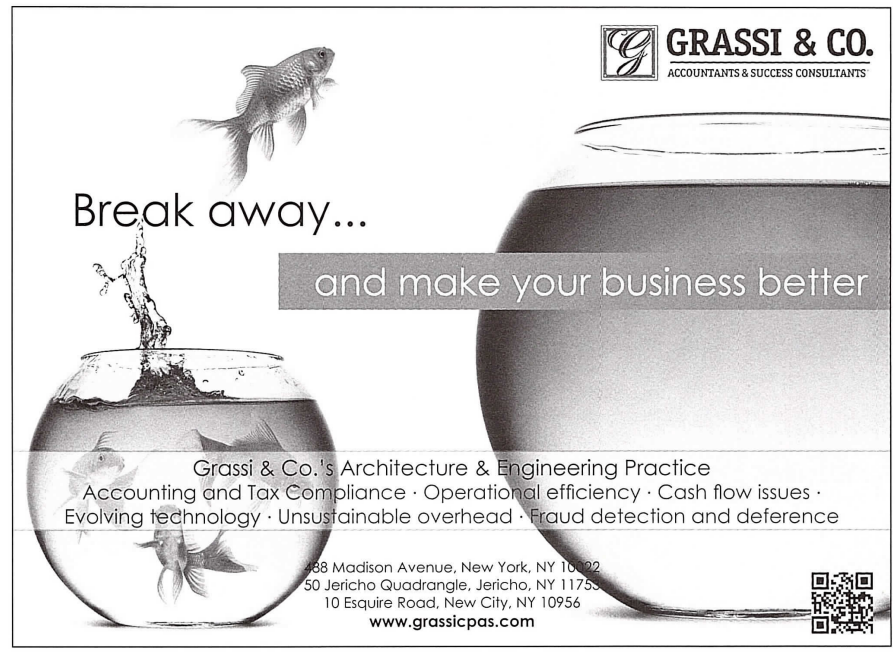
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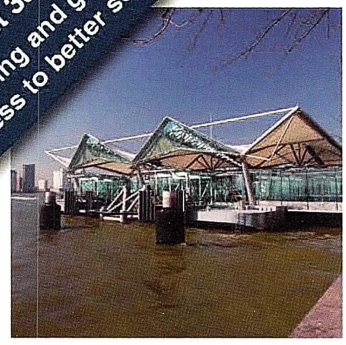
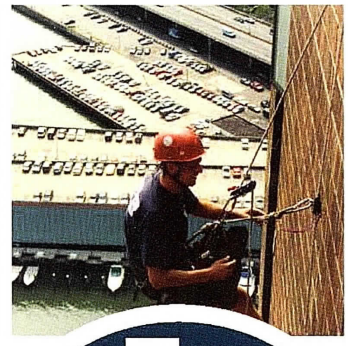
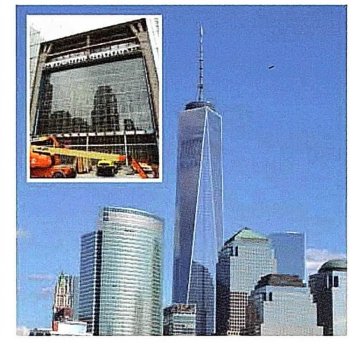
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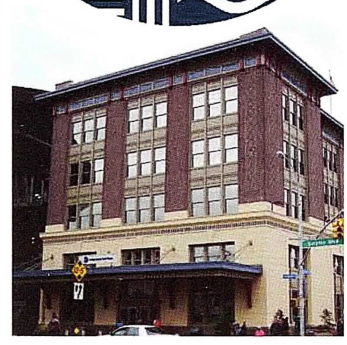
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